# THE·NEW·HUDSON SHAKESPEARE

Mr. WILLIAM

# SHAKESPEARES

## COMEDIES, HISTORIES, & TRAGEDIES.

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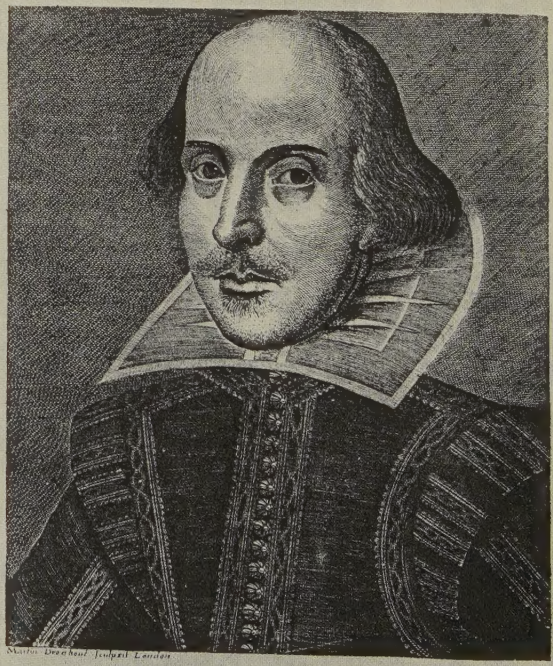

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THE NEW HUDSON SHAKESPEARE

# THE COMEDY OF THE TEMPEST

INTRODUCTION AND NOTES BY
HENRY NORMAN HUDSON, LL.D.

EDITED AND REVISED BY
EBENEZER CHARLTON BLACK LL.D. (GLASGOW)
WITH THE COÖPERATION OF
ANDREW JACKSON GEORGE LITT.D. (AMHERST)

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# PREFACE

The text of this edition of *The Tempest* is based upon a collation of the seventeenth century Folios, the Globe edition, and that of Delius. As compared with the text of the earlier editions of Hudson's Shakespeare, it is conservative. Exclusive of changes in spelling, punctuation, and stage directions, very few emendations by eighteenth century and nineteenth century editors have been adopted; and these, with every variation from the First Folio, are indicated in the textual notes. These notes are printed immediately below the text, so that a reader or student may see at a glance the evidence in the case of a disputed reading and have some definite understanding of the reasons for those differences in the text of Shakespeare which frequently surprise and very often annoy. A consideration of the more poetical, or the more dramatically effective, of two variant readings will often lead to rich results in awakening a spirit of discriminating interpretation and in developing true creative criticism. In no sense is this a textual variorum edition. The variants given are only those of importance and high authority.

The spelling and the punctuation of the text are modern, except in the case of verb terminations in *-ed*, which, when the *e* is silent, are printed with the apostrophe in its place. This is the general usage in the First Folio. Modern

spelling has to a certain extent been followed in the text variants, but the original spelling has been retained wherever its peculiarities have been the basis for important textual criticism and emendation.

With the exception of the position of the textual variants, the plan of this edition is similar to that of the old Hudson Shakespeare. It is impossible to specify the various instances of revision and rearrangement in the matter of the Introduction and the interpretative notes, but the endeavor has been to retain all that gave the old edition its unique place and to add the results of what seems vital and permanent in later inquiry and research.

While it is important that the principle of *suum cuique* be attended to so far as is possible in matters of research and scholarship, it is becoming more and more difficult to give every man his own in Shakespearian annotation. The amount of material accumulated is so great that the identity-origin of much important comment and suggestion is either wholly lost or so crushed out of shape as to be beyond recognition. Instructive significance perhaps attaches to this in editing the works of one who quietly made so much of materials gathered by others. But the list of authorities given on page li will indicate the chief source of much that has gone to enrich the value of this edition. Especial acknowledgment is here made of the obligations to Dr. William Aldis Wright and Dr. Horace Howard Furness, whose work in the collation of Folios and the more important English and American editions of Shakespeare has been of such value to all subsequent editors and investigators.

With regard to the general plan of this revision of Hudson's Shakespeare, Professor W. P. Trent, of Columbia University, has offered valuable suggestions and given important advice ; and to Mr. M. Grant Daniell's patience, accuracy, and judgment this volume owes both its freedom from many a blunder and its possession of a carefully arranged index.

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# INTRODUCTION

NOTE. In citations from Shakespeare's plays and nondramatic poems the numbering has reference to the Globe edition, except in the case of this play, where the reference is to this edition.

## I. SOURCES

Coleridge once said that a man carries within him his past as a tree the rings of its growth. In the plot of *The Tempest*, one of Shakespeare's last words to the world, are elements of the profounder of all his earlier plays, from *A Midsummer Night's Dream* and *As You Like It*, to *Hamlet* and *Macbeth*. Fairy lore, witch lore, stories of good men kept from their own by baseness and treachery, inwoven with realistic narratives of adventure told by Elizabethan sailors, and old-world tales of enchanted islands ringed by mysterious seas, are here gathered into a drama of purification by suffering, restoration of lost ones, and a great reconciliation at the last. Though *The Tempest* probably owes its place as the opening play in the First Folio to its contemporary popularity and its success as a court performance,[1] there is peculiar fitness in this position which it occupies in the earliest collected edition of Shakespeare's works. It gives the *leit-motif* of the whole Shakespearian drama cycle as a contribution to the philosophy of life.

[1] See below, Date of Composition, External Evidence, The Vertue MS., with quotation from Sidney Lee.

## The Main Plot

The interest attaching to *The Tempest* as one of Shakespeare's latest plays has led to diligent search for the source of the main plot. Thus far no tale, romance, or play has been positively identified as an indisputable basis for the central incidents of the story. The more important possible sources are subjoined, but it is probable that, stronger than any one source in previous play or story, was an autobiographic and allegorical purpose[1] which shaped and compacted to high result material common to historic tradition and old romance.

1. *An Unknown Romance.* The possibility of an undiscovered romance as the foundation story of *The Tempest* is interestingly stated in the following quotation from Thomas Warton's *History of English Poetry:*

> Nor do I know with what propriety the romance of *Aurelio and Isabella*, the scene of which is laid in Scotland, may be mentioned here. But it was printed in 1586, in one volume, in Italian, French, and English. And again in Italian, Spanish, French, and English in 1588. I was informed by the late Mr. Collins, of Chichester,[2] that Shakespeare's *Tempest*, for which no origin is yet assigned, was formed on this favourite romance. But although this information has not proved true on examination, a useful conclusion may be

[1] Suggestive notes on allegory and autobiography in *The Tempest* will be found in Lowell's *Shakespeare Once More;* Masson's *Shakespeare and Goethe;* Dowden's *Shakspere: His Mind and Art;* an essay by Émile Montégut in the *Revue des Deux Mondes*, Vol. LVIII; Victor Hugo's Introduction to *Œuvres Complètes de Shakespeare;* Furnivall's Introduction to *The Leopold Shakespeare;* and Sir Daniel Wilson's *Caliban, the Missing Link.*

[2] William Collins, the poet, 1721–1759. He was insane during the last six years of his life.

drawn from it, that Shakespeare's story is somewhere to be found in an Italian novel, at least that the story preceded Shakespeare. Mr. Collins had searched this subject with no less fidelity than judgment and industry; but his memory failing in his last calamitous indisposition, he probably gave me the name of one novel for another. I remember he added a circumstance which may lead to a discovery, that the principal character of the romance, answering to Shakespeare's Prospero, was a chemical necromancer, who had bound a spirit like Ariel to obey his call and perform his services. It was a common pretence of the dealers in the occult sciences to have a demon at command.

The statement by Boswell, the editor of the *Variorum* of 1821, that a friend of his had "actually perused an Italian novel which answered to Mr. Collins's description" probably has reference to the existence of *Aurelio and Isabella*, and not to an Italian romance containing the plot of *The Tempest*.

2. *The History of Witold.* Old English chronicles[1] dealing with the adventures of Henry Bolingbroke (Earl of Derby), afterwards Henry the Fourth, tell how Witold, a prince of Lithuania in the last quarter of the fourteenth century, resigned his government to a cousin, Jagiello. Fearful of plots and schemes to regain what had been given up, Jagiello threw him into prison, but in 1388 Witold made his escape with his daughter Sophia. They fled to Prussia, where Witold began a struggle for his inheritance, and was helped by a band of English soldiers under the command of Henry Bolingbroke. In *Die historische Elemente in Shakespeares Sturm*,[2] J. Caro maintains that in this history of Witold we

[1] Walsingham, *Hist. Anglicana*, Rolls ed., II, 197–198. See also Miss Toulmin Smith's *The Earl of Derby's Expeditions*, Camden Society, 1894.

[2] *Englische Studien*, 1878, II, 141 ff.

have the germ of *The Tempest*, a theory warmly supported by Professor Mark Harvey Liddell in his edition of the play.

3. *Die Schöne Sidea.* Within two centuries the history of Witold had gathered to itself floating legendary material, and in *Die Schöne Sidea* (The Fair Sidea), a crude and tedious comedy by Jakob Ayrer of Nuremberg, who died in 1605, the Lithuanian prince appears as a magician, with an attendant spirit. Sophia is now the fair Sidea. Interesting points of resemblance between Ayrer's comedy [1] and *The Tempest* are: (1) a deposed ruler, given to magic, gets the son of his rival into his power; (2) he charms the young man's sword so that it cannot be drawn from the scabbard; (3) the young man is made to carry logs; (4) Sidea (Miranda) and the young man fall in love with each other; and (5) the marriage of the lovers leads to the reconciliation of the parents.

In his *Deutsches Theater*, published in 1817,[2] Tieck first drew attention to the likeness between *Die Schöne Sidea* and *The Tempest*, but he remarked significantly that Ayrer's comedy had unmistakably the stamp of an imitation. This view is supported by A. Cohn, who, in his *Shakespeare in Germany*, argues that Ayrer "worked after some German original, and this may come to light in England in the form of some metamorphosis or other. Neither is it impossible, or even improbable, that Ayrer's piece itself may have come to Shakespeare's knowledge through the medium of comedians who had returned to England." [3]

[1] An English version of *Die Schöne Sidea* is given in the Appendix to Furness's *A New Variorum — The Tempest.*

[2] In his *Alt-Englisches Theater*, published in 1811, Tieck had already written interestingly of Ayrer's plays and the resemblance between them and certain Elizabethan dramas.

[3] English actors were in Nuremberg in 1604 and 1606.

4. *Las Noches de Invierno.* The possible sources referred to above have inland forests and Lithuanian plains as their scene, and while Shakespeare's genius, stimulated by narratives of Elizabethan seamen (see below), would seem sufficient to effect the "sea-change" found in *The Tempest*, recent research has revealed an interesting Spanish tale in which the Mediterranean is the scene of enchantment and reconciliation.

In *Das Magazin für die Litteratur des In- und Auslandes*, January, 1885, Edmund Dorer pointed out the significance and importance of a tale[1] in a collection called *Las noches de invierno* (The Winter Nights), by Antonio de Esclava, published in Madrid, 1609. Here King Dardanus, a good man with supernatural power and knowledge of the black art, is forced to yield his kingdom to the Emperor Nicephorus. With his faithful daughter, Seraphina, Dardanus seeks a new home, and, smiting the waters of the Venetian sea, he makes a sea palace amid the waves, haunted of sirens and nereids, who sing and serve the old king and his daughter.

Years pass; Nicephorus dies; his younger son, Julianus, reigns, the elder son, Valentinianus, having been disinherited because he was peaceable and gentle of heart. But the disinherited prince sails to seek help of the Emperor at Constantinople, and the ship he sails in is controlled by Dardanus in the guise of an ancient mariner, who takes Valentinianus to the palace in the sea, where he and Seraphina fall in love and are wedded. Meanwhile Julianus sails the Adriatic to wed the daughter of the Roman Emperor, and when returning with his bride he comes to where his brother's marriage to

[1] A condensed translation is given in Porter and Clarke's '*First Folio*' *Shakespeare*, *The Tempest*, where a vigorous plea is made for its being the main source of the play.

Seraphina is being celebrated. The imperial fleet is wrecked, Dardanus tells Julianus of his wickedness and doom, and after many adventures Valentinianus, Seraphina, and Dardanus come into full possession of all that had been taken from them by force and treachery.

Internal evidence points to this story of King Dardanus being but a Spanish version of an Italian original.

5. *Thomas's Historye of Italye.* In Thomas's *Historye of Italye*, edition of 1561, occurs the following interesting passage: "Prospero Adorno was established as the Duke of Millain's [Milan's] liuetenaunt there [Genoa]; but he continued scarcely one yeare, tyl by meane of new practises that he held with Ferdinando, kyng of Naples, he was had in suspicion to the Milanese." According to Thomas, Prospero was deposed. It is noteworthy that Thomas gives the name of Ferdinand's predecessor as Alonzo.

### Storm and Shipwreck

America may justly claim to have had a large share in suggesting and shaping the delectable workmanship of *The Tempest.* In May, 1609, a fleet of nine vessels under the command of Sir George Somers sailed from England with provisions and five hundred settlers for the newly founded colony of Virginia. On July 25 a storm separated the "Sea Adventure" (some narratives give the name as "Sea Venture") from the other vessels of the fleet, and, with Somers and Sir Thomas Gates on board, it was wrecked three days later on the coast of the Bermudas. The crew reached one of the islands in safety, and in May, 1610, continued their voyage to Virginia in two boats of cedar which they had built on the island. Meanwhile news of the disaster

had reached England, and intense was the excitement there when in 1610 some of those who had taken part in these thrilling experiences returned home. That year saw the appearance of at least four narratives of the wreck, and to all Shakespeare may have had access. It is not unlikely that he would learn some details from the lips of the returned sailors and adventurers themselves. In this connection the fact is noteworthy that Shakespeare's friends and patrons, the earls of Southampton and Pembroke, were among the noblemen interested in the Somers expedition for business reasons.

1. *Strachey's True Reportory.* The earliest written narrative of the shipwreck of the "Sea Adventure" is in a *Reportory*,[1] dated July 15, 1610, addressed by William Strachey (Strachy) from Jamestown to some "excellent lady" in England. The full title of this *Reportory*, as printed, probably for the first time, in Purchas, Part IV, lib. ix, ch. vi, is here given in facsimile:

CHAP. VI.

*A true reportory of the wracke, and redemption of Sir* THOMAS GATES *Knight: vpon, and from the Ilands of the* Bermudas: *his comming to* Virginia, *and the eſtate of that Colonie then, and after, vnder the gouernment of the Lord* LA WARRE, *July* 15. 1610. *written by* WILLIAM STRACHY, *Eſquire.*

---

¶. I.

*A moſt dreadfull Tempeſt (the manifold deaths whereof are here to the life deſcribed) their wracke on* Bermuda, *and the deſcription of thoſe Ilands.*

EXcellent Lady, know that vpon Friday late in the euening, we brake ground out of the Sound of *Plymouth*, our whole Fleete then conſiſting of ſeuen good Ships, and two Pinnaces, all which from the ſaid fecond of Iune, vnto the twenty three of Iuly, kept in friendly conſort together not a whole watch at any time, loofing the ſight each of other. Our courſe when we came about the height of betweene 26. and 27. degrees, we declined to the Northward, and according to our

[1] report, account. The spelling 'reportary' is also found.

In the *Reportory* and *The Tempest* are several striking verbal coincidences, both in the account of the storm and in the description of the birds and berries of the island; and the probability is strong that Shakespeare had access to Strachey's original manuscript, which seems to have been brought to England by Sir Thomas Gates immediately after it was written. Strachey was a man of genuine poetic power; and it is interesting to note that in 1612 he had a lodging in the Blackfriars, where Shakespeare purchased a house in 1613.

2. *Jourdan's Discovery.* Silvester Jourdan (Jourdain) came to England with Gates in 1610, and in October published his narrative of the famous wreck under the following title: *A Discovery of the Barmudas, otherwise called the Ile of Divels: By Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others. Set forth for the loue of my Country, and also for the good of the Plantation of Virginia. Sil. JOURDAN, London,* 1610. Jourdan's pamphlet describes the region as "never inhabited" but "ever esteemed and reputed a most prodigious and enchanted place." "Yet did we find there the ayre so temperate and the country so aboundantly fruitfull for the sustentation and preseruation of man's life . . . that we were refreshed and comforted."

3. *A True Declaration.* Towards the close of 1610 appeared a third narrative of the shipwreck of the "Sea Adventure," and a description of the regions involved. The title reads: *A True Declaration of the Estate of the Colonie in Virginia, With a Confutation of such scandalous Reports as have tended to the disgrace of so worthy an enterprise.* In this anonymous pamphlet, purporting to be published "by Advise and direction of the Councell of Virginia," the wreck is said to have been caused by a thunderstorm; the after

events are called a "Tragicall-Comaedie"; and the Bermudas are described as "an inchanted pile of rockes, and a desert inhabitation for divels"; but, adds the writer, "all the fairies of the rocks were but flockes of birds, and all the divels that haunted the woods were but heardes of swine."

4. *Rich's Newes from Virginia.* Along with these prose narratives of the year 1610 must be mentioned a set of "butter-women's rank to market" verses, a ballad with the following title: *Newes from Virginia. The Lost Flocke triumphant, with the happy Arriual of that famous and worthy knight, Sr Thomas Gates, and the well reputed and valiant Captaine Mr. Christopher Newporte, and others, into England. With the manner of their distresse in the Iland of Deuils (otherwise called Bermoothawes), where they remayned 42 weekes, and builded two Pynaces in which they returned into Virginia. By R. Rich, Gent., one of the Voyage. London, 1610.* The third stanza repeats the interesting spelling "Bermoothawes" (cf. note, I, ii, 229):

> The seas did rage, the windes did blowe,
> distressed were they then;
> Their ship did leake, her tacklings breake,
> in daunger were her men.
> But heaven was pylotte in this storme,
> and to an iland nere,
> *Bermoothawes* call'd, conducted then,
> which did abate their feare.

From such contemporary narratives as these Shakespeare derived color and atmosphere for his enchanted island. That he did not intend the Bermudas as the scene of the action is evident from Ariel's words in I, ii, 228–229 (see below, Scene of Action).

### Gonzalo's Commonwealth

Gonzalo's descripton of an ideal commonwealth, II, i, 143–160, was undoubtedly suggested by the following passages in a chapter entitled *Of the Caniballes*[1] in John Florio's English translation of *Essais de Montaigne:*

(1) It is a nation . . . that hath no kinde of traffike, no knowledge of Letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no vse of service, of riches, or of povertie; no contracts, no successions, no partitions, no occupation but idle; no respect of kinred, but common, no apparell but naturall, no manuring of lands, no vse of wine, corne, or mettle. The very words that import lying, falshood, treason, dissimulations, covetousnes, envie, detraction, and pardon, were never heard of amongst them.

(2) These leave this full possession of goods in common, and without division to their heires, without other claim or title but that which nature doth plainely impart vnto all creatures, even as shee brings them into the world.

Florio's translation was published in 1603, and a new edition appeared in 1610.

### "That Foul Conspiracy," IV, i, 139

One of the famous episodes of the enforced residence of Somers and his sailors on the Bermudas was an attempt made by three of the men to set up a little kingdom of their own. The triumvirate was broken up by a quarrel over a mass of ambergris found on the shore. In this episode Washington Irving read a possible origin of "that foul conspiracy Of the beast Caliban and his confederates," IV, i, 139–140. See "The Three Kings of the Bermudas," *The Knickerbocker Magazine*, January, 1840.

[1] Cf. note on 'Caliban,' I, ii, 284.

### The Masque

In his *Untersuchungen über Shakespeares Sturm*, Meissner[1] finds the source of the Masque, IV, i, 60 ff., in the famous festivities at Stirling Castle when Prince Henry was baptized: "The representation of happiness by the three figures, Ceres, Iris, and Juno, was taken by Shakespeare from a description of the magnificent festival performance at Stirling Castle given by order of King James in 1594 on the occasion of the baptism of Prince Henry. It was an event of state of the first importance." This was the Prince Henry who died suddenly in November, 1612, and Meissner, who assigns a very late date for the play, finds interesting significance in Shakespeare's having probably been at work on *The Tempest* at this very time. But the characters of the Masque in the fourth act are among the conventional classical and allegorical dramatis personæ of this kind of play as produced in the reign of James I, when Masques, under Court influence, were at their highest popularity. General similarity of subject-matter accounts also for the resemblances which have been traced between this Masque and *The Tempest* generally and Ben Jonson's *Masque of Hymen* produced in 1606. In his study of *The Influence of Beaumont and Fletcher on Shakespeare*, Professor Ashley H. Thorndike suggests the probability that *The Tempest* may be indebted to such a play as *Four Plays in One*, "which also combines romantic situations with masque-like pageants. In borrowing from the Masques Shakspere was making use of a very popular fashion."

[1] Cf. C. C. Hense's *Das Antike in Shakespeares Drama: Der Sturm*, *Shakespeare Jahrbuch*, XV.

### Prospero's Speech, IV, i, 151–156

In 1778 Steevens drew attention to the curious resemblance in diction between the famous lines in which Prospero takes farewell of his "actors," IV, i, 151–156, and the following lines in *The Tragedie of Darius*, by William Alexander, afterwards Earl of Sterline (Sterling, Stirling), which, though probably written earlier, was first published in 1603:

> Let greatness of her glascie scepters vaunt;
> Not sceptours, no, but reeds, soone brus'd soone broken:
> And let this worldlie pomp our wits inchant.
> All fades, and scarcelie leaues behinde a token.
> Those golden Pallaces, those gorgeous halles,
> With fourniture superfluouslie faire:
> Those statelie Courts, those sky-encountring walles
> Evanish all like vapours in the aire.

These lines have interest and value in the interpretation of Shakespeare's "leave not a rack behind," especially in view of the tendency to read the words with reference to the "gauzy semblances" or filmy curtains which, as described by Ben Jonson, could be drawn or withdrawn in the scenic representation of Masques.[1]

### Prospero's Invocation, V, i, 33–50

Warburton (1747) was the first to remark that Shakespeare took Prospero's address to the "elves of hills, brooks, standing lakes, and groves," etc., V, i, 33–50, from Ovid's *Metamorphoses*, and Farmer (1767) identified it with Golding's

[1] See Whiter's *Specimen of a Commentary on Shakespeare*, etc., pp. 194–198, and Staunton's notes on *The Tempest*. Staunton's note on the passage is given in full in Furness.

version of Medea's incantation, Book VII, 197–206. In Golding's translation, as printed in 1567, the passage is as follows:

Ye Ayres and windes: ye Elues of Hilles, of Brookes, of Woods alone,
Of standing Lakes, and of the Night approche ye euerychone
Through helpe of whom (the crooked bankes much wondring at the thing)
I have compelled streames to run cleane backward to their spring.
By charmes I make the calme Seas rough, and make ye rough Seas plaine,
And couer all the Skie with Cloudes and chase them thence againe.
By charmes I raise and lay the windes, and burst the Vipers iaw.
And from the bowels of the Earth both stones and trees doe draw.
Whole woods and Forestes I remoue: I make the Mountaines shake,
And euen the Earth it selfe to grone and fearefully to quake.
I call vp dead men from their graues, and thee, O lightsome Moone
I darken oft, though beaten brasse abate thy peril soone.
Our Sorcerie dimmes the Morning faire, and darkes ye Sun at Noone.

In an article in *Fraser's Magazine*, October, 1839, Maginn ingeniously contended that "Ovid has contributed to the invocation of Prospero at least as much as Golding."

### Names of Persons and Places

The probable source of the more important names of persons and places in *The Tempest* is given and discussed when each occurs for the first time in the text. Special mention may here be made of Thomas's *Historye of Italye* (see above, The Main Plot), and Eden's *History of Travayle*, 1577 (see note, I, ii, 373).

## II. DATE OF COMPOSITION

The date of composition of *The Tempest* falls within 1613, the later time limit (*terminus ante quem*), and 1603,[1] the earlier time limit (*terminus post quem*). The weight of evidence is in favor of 1610–1611.

### External Evidence

1. *The Vertue MS.* The only absolutely authentic external evidence regarding the date of *The Tempest* is a document now preserved in the Bodleian Library. This is one of Malone's "MSS. of Mr. Vertue,"[2] and records payment by the Lord Treasurer for certain plays acted at Court in the spring of 1613 before Prince Charles, the Lady Elizabeth, and the Prince Palatine Elector. The marriage of Princess Elizabeth and the Elector took place on February 14, and Dr. Richard Garnett elaborated a theory, first suggested by Tieck, that *The Tempest* was written specially for that event, with many flattering references to contemporary circumstances interwoven.[3] Hence the shortness of the play and ample justification for the introduction of the bridal Masque. Against this interesting and plausible theory must be set the mass of internal evidence pointing to an earlier date and the

[1] In 1839 Hunter published a once famous *Disquisition on . . . Shakespeare's Tempest*, in which he assigned the play to 1596, identifying it with *Love's Labour's Won*, one of the twelve Shakespeare plays mentioned by Meres in his *Palladis Tamia*, published in 1598.

[2] George Vertue, engraver and antiquary, 1684–1756.

[3] James and his *Daemonologie* are Prospero and his book; Elizabeth is the island princess; the untimely death of Prince Henry is alluded to in the supposed drowning of Ferdinand, etc. See Garnett's *Essays of an Ex-Librarian*.

fact that the other plays mentioned in the Treasurer's accounts do not seem to be new; "they were all apparently chosen because they were established favorites at Court and on the public stage." — Sidney Lee.

2. *Ben Jonson's Bartholomew Fair.* In this passage from the Induction to his *Bartholomew Fair*, Ben Jonson seems to refer sneeringly but pointedly to *The Tempest* and *The Winter's Tale:* "If there be never a Servant-monster i' the Fayre, who can help it, he sayes; nor a nest of Antiques. He is loth to make Nature afraid in his Playes, like those that beget Tales, Tempests, and such like Drolleries."

As *Bartholomew Fair* was first acted on October 31, 1614, the only evidence that can be based upon this gibe is that *The Tempest* was well known at that time.

3. *The Revels' Accounts.* In Peter Cunningham's *Extracts from the Revels' Accounts* there is an entry that *The Tempest* was performed at Whitehall at Hallowmas (November 1), 1611. This entry is now known to be a forgery, but long before the forgery Malone had stated that *The Tempest* was in existence in the autumn of 1611, basing his statement on trustworthy documentary evidence. "Malone doubtless based his positive statement . . . on memoranda made from papers then accessible at the Audit Office, but now, since the removal of those archives to the Public Record Office, mislaid. All the forgeries introduced into the Revels' accounts are well considered and show expert knowledge." — Sidney Lee.

### Internal Evidence

1. *Borrowings within the Play.* The dates of publication of the *Tragedie of Darius* and of Florio's translation of Montaigne, from which Shakespeare undoubtedly received

hints and suggestions as indicated above (Sources), give 1603 as the earliest possible time limit; but the obvious indebtedness to the "Sea Adventure" wreck narratives and pamphlets narrows the earlier time limit to 1610.

2. *Style and Diction.* The style, language, and general cast of thought, the union of richness and severity, the grave, austere beauty of character which pervades it, and the organic compactness of the whole structure, all go to mark *The Tempest* as belonging to Shakespeare's ripest years. Coleridge regarded it as "certainly one of Shakespeare's latest works, judging from the language only." Verse and diction tests [1] (see below, Versification and Diction) strongly favor a late date.

## III. EARLY EDITIONS

### Folios

On November 8, 1623, Edward Blount and Isaac Jaggard obtained formal license to print "Mr. William Shakespeere's Comedyes, Histories, and Tragedyes, soe many of the said copies as are not formerly entered to other men." This is the description-entry in *The Stationers' Registers* of what is now known as the First Folio (1623), designated in the textual notes of this edition $F_1$. *The Tempest* is first in the list of sixteen plays "not formerly entered," and it was first printed, so far as is known, in this famous volume in the preëminent position of the opening play. The text is of remarkable purity. It is one of the seventeen plays in the First Folio in which is indicated the division into acts and

[1] There is an excellent summary of these tests in Dowden's *Shakspere Primer*. See also Ward's *History of English Dramatic Literature*, Vol. II, pages 47–51.

scenes. It is one of the seven in which is given a list of dramatis personæ.

The Second Folio, $F_2$ (1632), corrects many of the misprints of the First Folio, and this corrected text is repeated with few changes, except in the way of slightly modernized spelling, in the Third Folio, $F_3$ (1663, 1664), and in the Fourth Folio, $F_4$ (1685).

### Dryden's Version

On November 7, 1667,[1] there was produced at the Duke of York's Theatre, London, a version of *The Tempest* by Dryden, the leading suggestions for which seem to have come from Sir William D'Avenant. In 1670 this version was published with the title-page shown in facsimile on the following page.

In the preface, dated December 1, 1669, Dryden has the following interesting reference to D'Avenant's share in this Restoration version of the play:

> *Sir William Davenant*, as he was a Man of quick and piercing imagination, soon found that somewhat might be added to the design of *Shakespear*, of which neither *Fletcher* nor *Suckling* had ever thought: and therefore to put the last hand to it, he design'd the Counter part to *Shakespear's* Plot, namely, that of a Man who had never seen a Woman; that by this means those two Characters of Innocence and Love might the more illustrate and commend each other. This excellent Contrivance he was pleas'd to communicate to me, and to desire my assistance in it. I confess, that from the very first moment it so pleas'd me, that I never writ anything with more delight.

[1] This date is derived from Pepys's *Diary*, where are six entries from November 7, 1667, to January 1, 1669, recording performances of the play.

THE

# TEMPEST,

OR THE

# Enchanted Iſland.

A

# COMEDY.

As it is now Acted at his Highneſs the Duke of *York*'s
THEATRE.

---

*LONDON*,

Printed by *J. M.* for *Henry Herringman* at the *Blew Anchor* in the *Lower-walk* of the *New-Exchange*.
MDCLXX.

FACSIMILE OF TITLE-PAGE, DRYDEN'S VERSION

The Dryden version, with all its absurdities and grotesque alterations, has value in connection with stage traditions, and, as the textual notes show, it gave Rowe and subsequent editors interesting suggestions for text emendation.

### Rowe's Editions

The first critical editor of Shakespeare's plays was Nicholas Rowe, poet laureate to George I. His first edition was issued in 1709 in six octavo volumes. In this edition Rowe, an experienced playwright, marked the entrances and exits of the characters and introduced many stage directions. A second edition, in eight volumes, was published in 1714. Rowe followed very closely the text of the Fourth Folio, but modernized spelling, punctuation, and occasionally grammar.

## IV. VERSIFICATION AND DICTION

### Blank Verse

The greater part of *The Tempest* is in blank verse — the unrhymed, iambic five-stress (decasyllabic) verse, or iambic pentameter, introduced into England from Italy by Henry Howard, Earl of Surrey, about 1540, and used by him in a translation of the second and fourth books of Vergil's *Æneid*. Nicholas Grimald (*Tottel's Miscellany*, 1557) employed the measure for the first time in English original poetry, and its roots began to strike deep into British soil and absorb substance. It is peculiarly significant that Sackville and Norton should have used it as the measure of *Gorboduc*, the first English tragedy (performed by "the Gentlemen of the Inner Temple" on January 18, 1561, and first printed

in 1565). About the time when Shakespeare arrived in London the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown by Kyd and above all by Marlowe. Blank verse as used by Shakespeare is really an epitome of the development of the measure in connection with the English drama. In his earlier plays the blank verse is often similar to that of *Gorboduc*. The tendency is to adhere to the syllable-counting principle, to make the line the unit, the sentence and phrase coinciding with the line (end-stopped verse), and to use five perfect iambic feet to the line.[1] In plays of the middle period, such as *The Merchant of Venice* and *As You Like It*, written between 1596 and 1600, the blank verse is more like that of Kyd and Marlowe, with less monotonous regularity in the structure and an increasing tendency to carry on the sense from one line to another without a syntactical or rhetorical pause at the end of the line (run-on verse, *enjambement*). Redundant syllables now abound and the melody is richer and fuller. In Shakespeare's later plays the blank verse breaks away from bondage to formal line limits, and sweeps all along with it in freedom, power, and organic unity.

In the 1396 lines of blank verse in *The Tempest* are found stress modifications of all kinds. There are 472 feminine (or double) endings, 42 light endings, 25 weak endings,[2] and

[1] There are a few such normal lines in *The Tempest*. For example, see I, ii, 3, 273, 325, 335; II, i, 149.

[2] Light endings, as defined by Ingram, are such words as *am*, *can*, *do*, *has*, *I*, *thou*, etc., on which "the voice can to a certain small extent dwell"; weak endings are words like *and*, *for*, *from*, *if*, *in*, *of*, *or*, which "are so essentially proclitic . . . that we are forced to run them, in pronunciation no less than in sense, into the closest connection with the opening words of the succeeding line."

253 speech endings not coincident with line endings. Such variations give to the verse flexibility, music, and superb movement.

### Alexandrines

While French prosodists apply the term Alexandrine only to a twelve-syllable line with the pause after the sixth syllable, it is generally used in English to designate iambic six-stress verse, or iambic hexameter, of which we have a normal example in II, i, 230. This was a favorite Elizabethan measure, and it was common in moral plays and the earlier heroic drama. English literature has no finer examples of this verse than the last line of each stanza of *The Faerie Queene.* In *The Tempest* are only 15 Alexandrines, — a small number for so late a play. Care should be taken to distinguish between Alexandrines and such trimeter couplets as are found in III, i, 31, 59. See Abbott, § 500.

### Rhyme

1. *Couplet.* A progress from more to less rhyme in the regular dialogue is a sure index to Shakespeare's development as a dramatist and a master of expression. In the early *Love's Labour's Lost* are more than five hundred rhyming five-stress iambic couplets; in the very late *The Winter's Tale* there is not one.[1] In *The Tempest* is found only one such couplet, the exit tag, II, i, 320–321.

2. *Masque Couplets.* The rhymed five-stress iambic couplet was one of the conventional verse forms for Masques, and as such it is employed in the 54 lines of dialogue between

[1] The Chorus speech introducing Act IV is excepted as not part of the regular dialogue.

Iris, Ceres, and Juno. In these Masque couplets, Shakespeare shows a marked tendency to run-on lines. This use of rhyme, contingent on special reasons for its introduction, has no weight in determining the date of the play by application of the rhyme test.

3. *Epilogue.* Like the scrolls within the caskets in *The Merchant of Venice*, and the speeches of the Weird Sisters in *Macbeth*, the Epilogue in *The Tempest* has as its dominant measure four-stress (tetrameter) trochaic verse catalectic, varied by the introduction of normal four-stress iambic lines (see note, Epilogue). Ariel's snatch sung in Gonzalo's ear, II, i, 294–299, is also in four-stress trochaic verse with tail lines of two-stress iambic. His similar snatch, IV, i, 44–48, begins with iambic verse and passes into trochaic.

4. *Masque Songs.* The songs of Juno and Ceres within the Masque are in four-stress trochaic verse. Unrhymed, this is the measure of Longfellow's *Hiawatha*.

5. *Stephano's Song.* Starting out with a rollicking four-stress amphibrachic line catalectic, Stephano's sailor song, II, ii, 44–51, passes into irregular iambic verse, but the amphibrachic rhythm is recaptured towards the climax of the stanza.

6. *Ariel's Songs.* In the first two songs sung by Ariel, "Come unto these yellow sands," I, ii, 375, and "Full fathom five thy father lies," I, ii, 397, the rare melodic effect is gained in great measure by the alternation of iambic and trochaic lines. In "Where the bee sucks, there suck I," V, i, 88, the verse is trochaic, changing to a rapid dactylic movement in the last two lines:

> Merrily, merrily shall I live now
> Under the blossom that hangs on the bough.

## Prose

In the development of the English drama the use of prose as a vehicle of expression entitled to equal rights with verse was due to Lyly. He was the first to use prose with power and distinction in original plays, and did memorable service in preparing the way for Shakespeare's achievement. Interesting attempts have been made to explain Shakespeare's distinctive use of verse and prose; and of recent years there has been much discussion of the question "whether we are justified in supposing that Shakespeare was guided by any fixed principle in his employment of verse and prose, or whether he merely employed them, as fancy suggested, for the sake of variety and relief."[1] It is a significant fact that in many of his earlier plays there is little or no prose, and that the proportion of prose to blank verse increases with the decrease of rhyme. In the later plays five distinct varieties of prose may be distingushed: (1) the prose of 'low life,' including the speech of comic characters; (2) the colloquial prose of simple dialogue; (3) the essentially euphuistic prose; (4) the prose of formal documents; and (5) the prose of abnormal mentality. All the prose of *The Tempest* may be regarded as belonging to only the first of these varieties, but no other play illustrates more clearly some of the principles which underlie Shakespeare's transition from prose to verse and from verse to prose. The greater part of the dialogue in I, i, is naturally in prose, but at line 46,

[1] Professor J. Churton Collins's *Shakespeare as a Prose Writer*. See Delius's *Die Prosa in Shakespeares Dramen* (*Shakespeare Jahrbuch*, V, 227–273); Janssen's *Die Prosa in Shakespeares Dramen*; Professor Hiram Corson's *An Introduction to the Study of Shakespeare*, pp. 83–98.

"where all is lost, and tragedy begins, blank verse also begins." — Morton Luce. In II, i, the first speech is that in which Gonzalo comforts Alonso, and it is in blank verse; then follows the humorous dialogue between Sebastian, Antonio, and Gonzalo which is in prose; the transition to blank verse occurs when Alonso tells how the reference to his daughter's wedding recalls him to a sense of his bereavement. The good-natured banter which succeeds Gonzalo's description of his commonwealth is in prose, but when the "strange drowsiness possesses" all except Antonio and Sebastian, and they fall to plotting the murder of Alonso, the dialogue changes to blank verse. Stephano and Trinculo always talk in prose; Caliban, who belongs to the poetry of the play, speaks in verse (see note, II, ii, 67–68).

## V. SCENE OF ACTION

There has been considerable discussion as to the scene of *The Tempest*. Many critics, from Chalmers to Mrs. Jameson, have taken for granted that Shakespeare fixed his scene in the Bermudas. For this they have alleged no authority but his mention of "the still-vex'd Bermoothes." Ariel's trip from "the deep nook to fetch dew from the still-vex'd Bermoothes" does indeed show that the Bermudas were in Shakespeare's mind, but it also shows that his scene was not there; for it had been no feat at all worth mentioning for Ariel to fetch dew from one part of the Bermudas to another. An aërial voyage of some two or three thousand miles was the least that so nimble a messenger could be expected to make any account of. Besides, in less than an hour after the wrecking of the king's ship, the rest of the

fleet are said to be upon the Mediterranean, "bound sadly home for Naples." On the other hand, some writers have sought to identify the scene with Corcyra; others with Pantalaria. Hunter is very positive that, if we read the play with a map before us, we shall bring up at the island of Lampedusa, which "lies midway between Malta and the African coast." If there is to be any 'supposal' about it, the most reasonable as well as the most poetical one seems to be, that Shakespeare, writing without a map, placed his scene upon an island of the mind, and that it suited his purpose to transfer to it some of the wonders of transatlantic discovery. It would be as reasonable to think of going to history for the characters of Ariel and Caliban as to geography for the size, locality, or whatsoever else, of their dwelling-place.

There is a ballad called *The Inchanted Island*, which was once thought to be the source of *The Tempest*, but is now known to be a seventeenth century poem based upon the play. The stanzas that tell of the enchanter's farewell say all that is needed regarding the scene of action:

> But ere his leave Geraldo tooke
> Of the strange isle, he burnt his booke,
> And broke his magic wand.
> His arte forbid he aye forswore,
> Never to deale in magicke more
> The while the earth should stand.
>
> From that daie forth the Isle has beene
> By wandering sailors never seene.
> Some say 't is buryed deepe
> Beneath the sea, which breakes and rores
> Above its savage rockie shores,
> Nor ere is knowne to sleepe.

## VI. DURATION OF ACTION

The two shortest plays in the Shakespeare canon are *The Comedy of Errors*, which has 1778 lines, and *The Tempest*, which has 2065. It is an interesting coincidence that they are the only plays in which Shakespeare is strictly faithful to the unity of time. In *The Comedy of Errors*, a very early play, the duration of action is a single day; in *The Tempest* the action falls within four hours. The wreck is described as taking place about two o'clock in the afternoon (see note, I, ii, 240); four passages in the last act, V, i, 3, 136–137, 186, 223, indicate the time when the action closes. In this connection attention should be given to Prospero's invitation to Alonso and his train to take their rest in his poor cell "for this one night," V, i, 301–303.

## VII. DRAMATIC CONSTRUCTION AND DEVELOPMENT

The action of *The Tempest* has enchantment as its motive, a motive that is primarily more poetic than dramatic.[1] The play is the dramatization of a fancy and is as far removed from real life as *A Midsummer Night's Dream*, but the obedience to the unity of time and the remarkable fidelity to the unity of place give the romantic comedy of *The Tempest* a symmetry of form and a compact framework of structure which suggest a classical play.

[1] For interesting notes on the dramatic construction of *The Tempest* see Moulton's *Shakespeare as a Dramatic Artist*, Chapter XIII, and Professor Thorndike's *The Influence of Beaumont and Fletcher on Shakespeare*.

Like tragedy, comedy deals with a conflict between an individual and environing circumstances. In tragedy the individual is overwhelmed; in comedy the individual triumphs. In comedy, as in tragedy, there are five stages in the plot development: (1) the exposition or introduction; (2) the complication or rising action; (3) the climax, crisis, or turning point; (4) the resolution or falling action; and (5) the dénouement, catastrophe, or conclusion.

## Analysis by Act and Scene[1]

### I. The Exposition, or Introduction

*Act I, Scene i.* Different stages of a shipwreck are indicated realistically in dialogue. Characterization is marked in the brief speeches of Alonso, Antonio, Sebastian, and Gonzalo.

*Act I, Scene ii, 1–374.* From the real world the action passes into the realm of enchantment. In the opening speech, Miranda describes the shipwreck as seen from the shore of the enchanted island, and in talk with her, Prospero unfolds his past history and the past history of the island. This part of the scene has the effect of a classical prologue. Ariel and Caliban are introduced, and the Exposition closes with the entrance of Ferdinand as Ariel sings, "Come unto these yellow sands."

### II. The Complication, or Rising Action

*Act I, Scene ii, 375–502.* Ferdinand and Miranda love at first sight, and Prospero interrupts the idyllic love-making. The dénouement is foreshadowed; so also are the obstacles and complications.

[1] "It must be understood that a play can be analyzed into very different schemes of plot. It must not be thought that one of these schemes is right and the rest wrong; but the schemes will be better or worse in proportion as — while of course representing correctly the facts of the play — they bring out more or less of what ministers to our sense of design." — Moulton.

*Act II, Scene i.* The scene begins with Gonzalo's serious speech of consolation and passes into humorous dialogue and the description of the ideal commonwealth. As Alonso and other members of the shipwrecked group sleep, overcome by magic, Antonio and Sebastian plot against the king's life. Ariel frustrates the plot, and advance is made in Prospero's plan to countercheck his enemies.

*Act II, Scene ii.* The complication is further developed in the comic sub-plot of the alliance between Caliban, Trinculo, and Stephano.

*Act III, Scene i.* Ferdinand and Miranda plight their troth.

*Act III, Scene ii.* The alliance between Caliban, Trinculo, and Stephano develops into a plot against Prospero's life.

### III. The Climax, Crisis, or Turning Point

*Act III, Scene iii.* The climax of the main motive comes when Antonio and Sebastian and Alonso, whom they are still plotting to kill, are bidden to a magic banquet prepared for them by Prospero. The banquet vanishes in thunder and lightning, and Ariel warns the "three men of sin" of their doom.

### IV. The Resolution, or Falling Action

*Act IV, Scene i.* Prospero recognizes the marriage contract between Ferdinand and Miranda, and a Masque is "presented" to celebrate the betrothal. After Prospero utters the farewell to his actors, Ariel enters with news of the collapse of the Caliban plot.

*Act V, Scene i, 1–171.* Prospero has now all his enemies in his power, and when Ariel "discases" him of his magic robes and gives him the hat and rapier which he wore when Duke of Milan, he makes his identity known.

### V. The Dénouement, Catastrophe, or Conclusion

*Act V, Scene i, 172–Epilogue.* The dénouement comes when Ferdinand and Miranda are "discovered" playing chess, and Alonso realizes that his son is alive and betrothed to Prospero's daughter. The drama closes calmly in universal forgiveness and the "restitution of all things."

## VIII. THE CHARACTERS

As already indicated, and as the notes to the text will further show, there are many interesting points of resemblance between *The Tempest* and *A Midsummer Night's Dream*. Both plays contain marked references to dramatic work and stage representation; in both are discussions on the nature of the ideal; and in both Shakespeare has introduced supernatural beings and peopled a purely ideal region with the attributes of life and reality, so that the characters touch us like substantive, personal beings, as if he had but described, not created them. But, beyond this, the resemblance ceases; indeed, no two of his plays differ more widely in all other respects.

*The Tempest* presents a combination of elements apparently incongruous, but they blend so sweetly and coöperate so smoothly that we at once feel at home with them and see nothing to hinder their union in the world of which we are a part. For in the mingling of the natural and the supernatural we here find no gap, no break; nothing disjointed or abrupt; the two being drawn into each other so harmoniously and so knit together by mutual participations that they seem strictly continuous, with no distinguishable line to mark where they meet and join. It is as if the gulf which apparently separates the two worlds had been abolished, leaving nothing to prevent a free circulation and intercourse between them.

### Prospero

Prospero acts as a kind of subordinate Providence, reconciling the diverse elements to himself and in himself to one another. Though armed with supernatural might, so that the

winds and waves obey him, his magical and mysterious powers are tied to truth and right; his "high charms work" to none but just and beneficent ends, and whatever might be repulsive in the magician is softened and made attractive by the virtues of the man and the feelings of the father. Ariel links him with the world above us, Caliban with the world beneath us, and Miranda — "thee, my dear one, thee my daughter" — with the world around and within us. And the mind acquiesces freely in the miracles ascribed to him, his thoughts and aims being so at one with nature's inward harmonies that we cannot tell whether he shapes her movements or merely falls in with them, whether his art stands in submission or command. His sorcery, indeed, is the sorcery of knowledge, his magic the magic of virtue. For what so marvelous as the inward, vital necromancy of good which transmutes the wrongs that are done him into motives of beneficence, and is so far from being hurt by the powers of evil that it turns their assaults into new sources of strength against them?

It is noteworthy that before Prospero's coming to the island the powers which cleave to his thoughts and obey his "so potent art" were at perpetual war, the better being in subjection to the worse, and all being turned from their rightful ends into a mad, brawling dissonance. He teaches them to know their places, and "weak masters though they be" without such guidance, under his ordering they become powerful and work together as if endowed with a rational soul and a social purpose, their insane gabble turning to speech, their savage howling to music, so that

> the isle is full of noises,
> Sounds and sweet airs that give delight and hurt not.
> [III, ii, 131–132.]

Here is boldly figured the educating of nature up into intelligent ministries; she lends man hands because he lends her eyes, and she weaves her forces into vital union with him:

> You . . . by whose aid —
> Weak masters though ye be — I have bedimm'd
> The noontide sun, call'd forth the mutinous winds,
> And 'twixt the green sea and the azur'd vault
> Set roaring war: to the dread-rattling thunder
> Have I given fire, and rifted Jove's stout oak
> With his own bolt: the strong-bas'd promontory
> Have I made shake, and by the spurs pluck'd up
> The pine and cedar. [V, i, 40–48.]

In this bold imagery we seem to have a kind of prophecy of what human science and skill have since achieved in taming the great forces of nature to man's hand and harnessing them into his service. Is not all this as if the infernal powers should be appeased and soothed by the melody and sweetness of the Orphean harp and voice? And do we not see how the very elements themselves grow happy and merry in serving man, when he by his wisdom and eloquence has once charmed them into order and concert? Man has but to learn nature's language and obey her voice, and she clothes him with plenipotence. The mad warring of her forces turns to rational speech and music when he holds the torch of reason before them and makes it shine full in their faces. Let him but set himself steadfastly to understand and observe her laws, and her mighty energies hasten to wait upon him, as docile to his hand as the lion to the eye and voice of Lady Una. So that we may not unfairly apply to Prospero Bacon's interpretation of Orpheus as "a wonderful and divine person, skilled in all kinds of harmony, subduing and drawing all things after him by sweet and gentle methods and modulations."

### Ariel

Nowhere in Shakespeare's plays are two more sharply contrasted characters than Ariel and Caliban. Both are equally preternatural; Ariel is the air spirit, Caliban the earth spirit. Ariel's very being is spun of melody and fragrance; if a feeling soul and an intelligent will are the warp, these are the woof of his exquisite texture. He has just enough of human-heartedness to know how he would feel were he human, and a proportionable sense of that gratitude which has been aptly called the memory of the heart; hence he needs to be often reminded of his obligations, but he is religiously true to them so long as he remembers them. His delicacy of nature is nowhere more apparent than in his sympathy with right and good; the instant he comes within their touch he follows them without reserve, and he will suffer any torments rather than "act the earthy and abhorr'd commands" that go against his moral grain. And what a merry little personage he is withal! as if his being were cast together in an impulse of play, and he would spend his whole life in one perpetual frolic. Small wonder that Prospero calls him "my tricksy spirit," V, i, 226. In his fondness for mischievous sport Ariel is strongly reminiscent of Puck. With what gusto he relates the trick he played on Caliban and his confederates, when they were proceeding to execute their conspiracy against the hero's life:

> I told you, sir, they were red-hot with drinking;
> So full of valour that they smote the air
> For breathing in their faces; beat the ground
> For kissing of their feet; yet always bending
> Towards their project. Then I beat my tabor;

At which, like unback'd colts, they prick'd their ears,
Advanc'd their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss, and thorns,
Which enter'd their frail shins: at last I left them
I' th' filthy-mantled pool beyond your cell,
There dancing up to th' chins. [IV, i, 171–183.]

But the main ingredients of Ariel's zephyr-like constitution are shown in his leading inclinations, as he naturally has most affinity for that of which he is framed. Moral ties are irksome to him; they are not his proper element. When he enters their sphere, he feels them to be holy indeed, but, were he free, he would keep out of their reach and follow the circling seasons in their course, and always dwell merrily in the fringes of summer. Prospero quietly intimates his instinctive dread of the cold by threatening to make him "howl away twelve winters." And the chief joy of his promised release from service is that he will then be free to live all the year through under the soft rule of summer, with its flowers and fragrancies and melodies. He is indeed an arrant little epicure of perfume and sweet sounds.

A markworthy feature of Ariel is that his power does not stop with the physical forces of nature, but reaches also to the hearts and consciences of men, so that by his music he can kindle or assuage the deepest griefs of the one, and strike the keenest pangs of remorse into the other. This comes out in the different effects of his art upon Ferdinand and the guilty king, as related by the men themselves:

Where should this music be? i' the air or the earth?
It sounds no more: and, sure, it waits upon
Some god o' th' island. Sitting on a bank,

> Weeping again the king my father's wreck,
> This music crept by me upon the waters,
> Allaying both their fury and my passion
> With its sweet air: thence I have follow'd it,
> Or it hath drawn me rather. But 't is gone.
> No, it begins again. [I, ii, 388–396.]

Such is the effect on Ferdinand; very different is the effect of Ariel's art upon the king:

> O, it is monstrous, monstrous!
> Methought the billows spoke, and told me of it;
> The winds did sing it to me; and the thunder,
> That deep and dreadful organ-pipe, pronounc'd
> The name of Prosper: it did bass my trespass.
> Therefore my son i' the ooze is bedded; and
> I 'll seek him deeper than e'er plummet sounded,
> And with him there lie mudded. [III, iii, 95–102.]

Ariel, too, has some of the magic potency of old god Cupid. It is through some witchcraft of his that Ferdinand and Miranda are surprised into a mutual rapture so that Prospero notes at once how "at the first sight they have chang'd eyes," and "are both in either's power." All which is indeed just what Prospero wanted, yet he is startled at the result; that fine issue of nature outruns his thought, and he takes care forthwith lest it work too fast:

> This swift business
> I must uneasy make, lest too light winning
> Make the prize light. [I, ii, 451–453.]

Ariel's powers and functions entitle him to be called Prospero's prime minister. Through his agency Prospero's thoughts become things, his volitions events. And yet, strangely and diversely as Ariel's nature is elemented and composed, with touches akin to several orders of being,

there is such a self-consistency about him, he is so cut out in individual distinctness, and so rounded in with personal attributes, that contemplation freely and easily rests upon him as an object. He is by no means an abstract idea personified, or any sort of intellectual diagram, but a veritable *person;* and we have a personal feeling towards the dear creature, and would fain knit him into the living circle of our human affections and make him a familiar playfellow of the heart.

### Caliban

If Caliban strikes us as a more wonderful creation than Ariel, it is probably because he has more in common with us, without being in any proper sense human. He represents, both in body and soul, a sort of intermediate nature between man and brute.[1] Though he has all the attributes of humanity from the moral downwards, so that his nature touches and borders upon the sphere of moral life, the result but approves his exclusion from such life in that it brings him to recognize moral law only as making for self. He has intelligence of seeming wrong in what is done to him, but no conscience of what is wrong in his own doings. But the magical presence of spirits has cast into the caverns of his brain some faint reflection of a better world; he has taken in some of the epiphanies that throng the enchanted island. It is a most singular and significant stroke in the delineation that sleep seems to loosen the fetters of his soul and lift him above himself. It seems as if in his passive state the voice of truth and good vibrated down *to* his soul and stopped

[1] Studies of Caliban of peculiar interest and suggestiveness are Browning's *Caliban upon Setebos; or Natural Theology in the Island*, and Sir Daniel Wilson's *Caliban: the Missing Link*.

there, being unable to kindle any answering tones within, so that in his waking hours they are to him but as the memory of a dream:

> Sometimes a thousand twangling instruments
> Will hum about mine ears, and sometime voices
> That, if I then had wak'd after long sleep,
> Will make me sleep again: and then, in dreaming,
> The clouds methought would open, and show riches
> Ready to drop upon me, that, when I wak'd,
> I cried to dream again. [III, ii, 133–139.]

Here is revealed the basal poetry in Caliban s nature, but it is significant that when Prospero and Miranda seek to educate him the result is to increase his grossness and malignity of disposition. Schlegel compares his mind to a dark cave into which the light of knowledge falling neither illuminates nor warms, but only serves to put in motion the poisonous vapors generated there.

Caliban's most remarkable characteristic is the perfect originality of his thoughts and manners. Though his disposition is framed of grossness and malignity, there is nothing vulgar or commonplace about him. His whole character is developed from within, not impressed from without, the effect of Prospero's instructions having been to make him all the more himself, and there being perhaps no soil in his nature for conventional vices and knaveries to take root and grow in. Hence the almost classic dignity of his behavior compared with that of the drunken sailors. In his simplicity, indeed, he at first mistakes them for gods who "bear celestial liquor," and they wax merry enough at the "credulous monster," but in his vigor of thought and purpose he soon conceives a scorn of their childish interest in trinkets and gewgaws, and

the savage of the woods seems nobility itself beside the savages of the city.

### Miranda

Such are the objects and influences amidst which the clear, placid nature of Miranda has been developed. Of the world whence her father was driven, its crimes and follies and sufferings, she knows nothing; he has kept all such knowledge from her, that nothing might thwart or hinder the plastic efficacies that surrounded her. And here all the simple and original elements of her being — love, light, grace, honor, innocence, all pure feelings and tender sympathies, whatever is sweet and gentle and holy in womanhood — seem to have sprung up in her nature as from celestial seed: "the contagion of the world's slow stain" has not visited her; the chills and cankers of artificial wisdom have not touched nor come nigh her. The aërial music beneath which her nature has expanded with answering sweetness seems to rest visibly upon her, linking her as it were with some superior order of beings; the spirit and genius of the place, its magic and mystery, have breathed their power into her face, and out of them she has unconsciously woven herself a robe of supernatural grace, in which even her mortal nature seems half hidden. It would seem indeed as if Wordsworth had her before him (or was he but working in the spirit of that nature which she so rarely exemplifies?) when he wrote:

> The floating clouds their state shall lend
> To her; for her the willow bend:
> Nor shall she fail to see
> Even in the motions of the storm
> Grace that shall mould the maiden's form
> By silent sympathy.

> The stars of midnight shall be dear
> To her; and she shall lean her ear
> In many a secret place
> Where rivulets dance their wayward round,
> And beauty born of murmuring sound
> Shall pass into her face.

It is observable that Miranda does not perceive the working of her father's art upon herself. When he casts a spell of drowsiness over her so that she cannot choose but sleep, she tells him when he awakes her, "The strangeness of your story put heaviness in me." His art conceals itself in its very potency of operation, and seems the more like nature for being preternatural. It is another noteworthy point, that while he is telling his strange tale he thinks she is not listening attentively to his speech, partly because he is not attending to it himself, his thoughts being busy with the approaching crisis of his fortune and drawn away to the other matters which he has in hand, and partly because in her trance of wonder at what he is relating she seems abstracted and self-withdrawn from the matter of his discourse. A creature of flesh and blood, Miranda has a sweet union of womanly dignity and childlike simplicity in her character. She does not know or she does not care to disguise the innocent movements of her heart. It is a revelation of the soul of both father and daughter that Prospero opens to her the story of his life, and lets her into the secret of her noble birth and ancestry, at a time when she is suffering with those that she saw suffer, and when her eyes are jewelled with "drops that sacred pity hath engender'd." It seems so arranged that the ideas of rank and dignity may sweetly blend and coalesce in her mind with the sympathies of the woman.

### Ferdinand

In Ferdinand is portrayed one of those happy natures that are built up all the more strongly in truth and good by contact with the vices and meannesses of the world. Courage, piety, and honor are his leading characteristics, and these virtues are so much at home in his breast and have such an easy, natural ascendant in his conduct that he thinks not of them and cares only to prevent or remove the stains which affront his inward eye. The meeting of him and Miranda is replete with magic indeed, — a magic higher and more potent even than Prospero's. In Ferdinand, as in all generous natures, "love betters what is best." Its first springing in his breast stirs his heavenward thoughts and aspirations into exercise; the moment that kindles his heart towards Miranda also kindles his soul in piety to God, and he knows not how to commune in prayer with the source of good, unless he may couple her welfare with his own and breathe her name in his holiest service. The keynote of his character is that man's greatest and noblest privilege is to serve "and all for love and nothing for reward."

### Antonio, Sebastian, and Gonzalo

In the delineation of Antonio and Sebastian, short as it is, we have a volume of wise science which Coleridge remarks upon thus: "In the first scene of the second act, Shakespeare has shown the tendency in bad men to indulge in scorn and contemptuous expressions as a mode of getting rid of their own uneasy feelings of inferiority to the good, and also of rendering the transition of others to wickedness easy by making the good ridiculous. Shakespeare never

puts habitual scorn into the mouths of other than bad men, as here in the instance of Antonio and Sebastian."

Nor is there less of judgment in the means used by Prospero for bringing them to a better mind. He provokes in them the purpose of crime, and then takes away the performance, that so he may lead them to a knowledge of themselves and awe or shame down their evil by his demonstrations of good. For such is the proper effect of bad designs thus thwarted; it shows the authors at once the wickedness of their hearts and the weakness of their hands. If they were successful in their schemes, pride of power might forestall and prevent the natural shame and remorse of guilt. We little know what evil it lieth and lurketh in our hearts to will or to do till occasion invites or permits, and Prospero's art here stands in presenting the occasion till the wicked purpose is formed and then removing it as soon as the hand is raised. In the case of Antonio and Sebastian, the workings of magic are so mixed up with those of nature that we cannot distinguish them; or rather Prospero here causes the supernatural to pursue the methods of nature.

The same deep skill is shown in the case of the good old Lord Gonzalo, whose sense of his own infelicities seems lost in his care to minister comfort and diversion to others. Thus his virtue spontaneously opens the springs of wit and humor in him amid the terrors of the storm and shipwreck, and he is merry while others are suffering, and merry even from sympathy with them. Afterwards his thoughtful spirit plays with Utopian fancies, and if "the latter end of his commonwealth forgets the beginning," it is all the same to him, his purpose being only to beguile the anguish of supposed bereavement. It has been well said that "Gonzalo is so

occupied with duty, in which alone he finds pleasure, that he scarce notices the gnat-stings of wit with which his opponents pursue him; or, if he observes, firmly and easily repels them."

### The Comic Matter

The comic portions and characters of this play are in Shakespeare's raciest vein, but are unique in Shakespearian comedy. So far from the presence of Trinculo and Stephano being a blemish, their part is not only good in itself as comedy, but is in admirable keeping with the rest of the play. Their follies give a zest and relish to the high poetries amidst which they grow. Such things go to make up the mysterious whole of human life, and they often help on our pleasure while seeming to hinder it. We may think that they would be better left out, but, were they left out, we should somehow feel the want of them. Besides, this part of the work, if it does not directly yield a grateful fragrance, is vitally connected with the parts that do.

## AUTHORITIES

(With the more important abbreviations used in the notes)

$F_1$ = First Folio, 1623.
$F_2$ = Second Folio, 1632.
$F_3$ = Third Folio, 1663, 1664.
$F_4$ = Fourth Folio, 1685.
Ff = all the seventeenth century Folios.
Dryden = Dryden's version, 1670.
Rowe = Rowe's editions, 1709, 1714.
Pope = Pope's editions, 1723, 1728.
Theobald = Theobald's editions, 1733, 1740.
Hanmer = Hanmer's edition, 1744.
Johnson = Johnson's edition, 1765.
Capell = Capell's edition, 1768.
Malone = Malone's edition, 1790.
Steevens = Steevens's edition, 1793.
Globe = Globe edition (Clark and Wright), 1864.
Dyce = Dyce's (third) edition, 1875.
Delius = Delius's (fifth) edition, 1882.
Camb = Cambridge (third) edition (W. A. Wright), 1891.
Clar = Clarendon Press edition (W. A. Wright).
Furness = H. H. Furness's *A New Variorum. The Tempest*, 1892.
Liddell = M. H. Liddell's edition, Doubleday, Page & Co., 1903.
Morton Luce = Morton Luce's Arden edition, Methuen and Co.
Verity = A. W. Verity's Pitt Press edition.
Boas = Frederick S. Boas's Warwick edition.
Herford = C. H. Herford's Eversley edition.
Gollancz = I. Gollancz's Temple edition.
Abbott = E. A. Abbott's *A Shakespearian Grammar*.
Cotgrave = Cotgrave's *Dictionarie of the French and English Tongues*, 1611.
Schmidt = Schmidt's *Shakespeare Lexicon*.
Skeat = Skeat's *An Etymological Dictionary*.
Murray = *A New English Dictionary* (*The Oxford Dictionary*).
Century = *The Century Dictionary*.

# CHRONOLOGICAL CHART

Except in the case of Shakespeare's plays (see note) the literature dates refer to first publication

| YEAR | SHAKESPEARE: BIOGRAPHY; POEMS | SHAKESPEARE: PLAYS | BRITISH AND FOREIGN LITERATURE | HISTORY AND BIOGRAPHY |
|---|---|---|---|---|
| 1564 | Birth. Baptism, April 26, Stratford-on-Avon | | Quart livre de Pantagruel | Michelangelo died. Calvin died. Marlowe born. Galileo born |
| 1565 | Father became alderman | | Sackville and Norton's Gorboduc printed | Philip II of Spain gave his name to Philippine Islands |
| 1566 | Brother Gilbert born | | Udall's Roister Doister printed? | Murder of Rizzio |
| 1568 | Father, as bailiff of Stratford, entertained Queen's and Earl of Worcester's actors | NOTE. The plays in the columns below are arranged in the probable, though purely conjectural, order of composition. Dates appended to plays are those of first publication. Where no date is given, the play was first published in the First Folio (1623). M signifies that the play was mentioned by Meres in the Palladis Tamia (1598) | The Bishops Bible. La Taille's Saülle Furieux. R. Grafton's Chronicle | Mary of Scots a prisoner in England. Ascham died. Coverdale died. Netherlands War of Liberation |
| 1572 | | | Camoens' Os Lusiadas (The Lusiads) | Knox died. Massacre of St. Bartholomew |
| 1573 | | | Tasso's Aminta | Ben Jonson born? Donne born |
| 1574 | Brother Richard born | | Mirror for Magistrates (third edition) | Earl of Leicester's players licensed |
| 1575 | | | Gammer Gurton's Needle. Golding's Ovid (complete) | Queen Elizabeth at Kenilworth. Palissy lectured on Natural History |
| 1576 | | | The Paradise of Dainty Devices. Gascoigne's Steel Glass | "The Theatre" opened in Finsbury Fields, London, followed by "The Curtain." Hans Sachs died |
| 1577 | Father in financial difficulties | | Holinshed's Chronicle | Drake sailed to circumnavigate globe |

| | | | | | | |
|---|---|---|---|---|---|---|
| 1579 | Sister Ann died (aged eight) | | | | Gosson's **School of Abuse.** North's Plutarch. Lyly's **Euphues** (pt. 1). Spenser's **Shepherd's Calendar** | Union of Utrecht. Tasso put in confinement at Ferrara |
| 1580 | Brother Edmund born | | | | Montaigne's **Essais** (first edition) | Brown founded Separatists. Camoens died |
| 1581 | | | | | Tasso's **Gerusalemme Liberata** | Dutch Declaration of Independence |
| 1582 | Married Anne Hathaway | | | | The Rheims New Testament | Accademia della Crusca founded |
| 1583 | Daughter Susanna born | | | | Garnier's **Les Juives** | Sir Humphrey Gilbert drowned |
| 1584 | | | | | Lyly's **Campaspe.** Peele's **Arraignment of Paris** | William the Silent assassinated. Ivan the Terrible died |
| 1585 | Twin children (Hamnet, Judith) born | | | | Guarini's **Pastor Fido** (1590) | Ronsard died |
| 1586 | Probably went to London | | | | Camden's **Britannia** | Sir Philip Sidney killed |
| 1587 | | | | | Hakluyt's **Four Voyages. Faustbuch** (Spiess, Frankfort) | Execution of Mary of Scots |
| 1588 | | | | | **Martin Marprelate: The Epistle** | Defeat of Spanish Armada |
| 1589 | | COMEDIES | HISTORIES | TRAGEDIES | Puttenham's **Art of English Poesie** | Henry of Navarre, King of France. Palissy died in Bastille |
| 1590 | | **Love's Labour's Lost** (M, 1598) | | | Marlowe's **Tamburlaine.** Spenser's **Faerie Queene**, I-III. Lodge's **Rosalynde.** Sidney's **Arcadia** | Battle of Ivry |
| 1591 | | **Comedy of Errors** (M) | **1 Henry VI**<br>**2 Henry VI** | | Sidney's **Astrophel and Stella.** Harington's tr. of **Orlando Furioso** | Herrick born |

# CHRONOLOGICAL CHART (CONTINUED)

| YEAR | SHAKESPEARE | | | | BRITISH AND FOREIGN LITERATURE | HISTORY AND BIOGRAPHY |
|---|---|---|---|---|---|---|
| | BIOGRAPHY; POEMS | PLAYS (see note above) | | | | |
| 1592 | Greene's attack in **Groatsworth of Wit** | **Two Gentlemen of Verona** (M) | **Richard III** (M, 1597). **3 Henry VI** | **Romeo and Juliet** (M, 1597) | Daniel's **Delia**. Lyly's **Gallathea (Galatea)** | Greene died. Montaigne died. London theatres closed through plague |
| 1593 | **Venus and Adonis** (seven editions, 1593–1602) | | **King John** (M). **Richard II** (M, 1597) | **Titus Andronicus** (M, 1594) | Peele's **Edward I.** Barnes's **Sonnets** | Marlowe died. Herbert born |
| 1594 | **Lucrece** (five editions, 1594–1616) | **A Midsummer Night's Dream** (M, 1600) | | | Rinuccini's **Dafne. Satire Ménipée** | Palestrina ("**Princeps Musicæ**") died |
| 1595 | Valuable contemporary references to Shakespeare | **All 's Well that Ends Well. Taming of the Shrew** | | | Peele's **Old Wives' Tale.** Spenser's **Epithalamion** | Tasso died. Sir Walter Raleigh's expedition to Guiana. Sir J. Hawkins died |
| 1596 | Son Hamnet died. Family applied for coat-of-arms | | **1 Henry IV** (M, 1598). **2 Henry IV** (1600) | | Drayton's **Mortimeriados. Faerie Queene**, Books IV–VI | Burbage built Blackfriar's Theatre. Descartes born. Sir F. Drake died |
| 1597 | Purchased New Place, Stratford | **Merry Wives of Windsor. Merchant of Venice** (M, 1600) | | | Bacon's **Essays** (first edition). Hall's **Virgidemiarum** | The Tyrone rebellion |
| 1598 | Shakespeare acted in Jonson's **Every Man in His Humour** | **Much Ado About Nothing** (1600) | **Henry V** (1600) | | Meres's **Palladis Tamia.** Chapman's Homer (pt. 1). Lope de Vega's **Arcadia** | Peele died. Edict of Nantes |
| 1599 | Part proprietor of Globe Theatre. Coat of-arms granted. **The Passionate Pilgrim** | **As You Like It** | | | Aleman's **Guzman de Alfarache.** Peele's **David and Bethsabe** | Spenser died. Globe Theatre built. Oliver Cromwell born |
| 1600 | Won a London lawsuit | **Twelfth Night** | | | **England's Helicon** | Calderon born. Bruno died |

| | | | | | | |
|---|---|---|---|---|---|---|
| 1601 | Father died. **The Phœnix and Turtle** | | | **Julius Cæsar** | Jonson's **Poetaster** | The Essex plot. Rivalry between London adult and boy actors |
| 1602 | Purchased more Stratford real estate | | | **Hamlet** (1603) | **Dekker's Satiromastix** | **Bodleian Library** founded |
| 1603 | His company acted before the Queen | **Troilus and Cressida** (1609) | | | Jonson's **Sejanus** | Queen Elizabeth died. Millenary Petition |
| 1604 | Sued Rogers at Stratford | **Measure for Measure** | | **Othello** | **Marlowe's Faustus** (1588-1589) | Hampton Court Conference |
| 1605 | Godfather to William D'Avenant | | | **Macbeth** | **Don Quixote** (pt. 1) | Gunpowder plot. Sir Thomas Browne born |
| 1606 | **King Lear** given before Court | | | **King Lear** (1608) | Chapman's **Monsieur D'Olive** | Lyly died. Corneille born |
| 1607 | Daughter Susanna married Dr. Hall | | | **Timon of Athens** | Dekker and Webster's **Westward Ho!** | Settlement of Jamestown |
| 1608 | Birth of granddaughter, Elizabeth Hall. Death of mother (Mary Arden) | **Pericles** (1609) | | **Antony and Cleopatra** | Captain John Smith's **A True Relation.** Middleton's **A Mad World** | Milton born. Quebec founded |
| 1609 | **Sonnets. A Lover's Complaint** | | | **Coriolanus** | The Douai Old Testament | Separatists (Pilgrims) in Leyden |
| 1610 | Purchased more real estate | **Cymbeline** | | | Strachey's **Wracke and Redemption** | Henry IV (Navarre) assassinated |
| 1611 | Subscribed for better highways | **Winter's Tale** **The Tempest** | | | King James Bible (A.V.). Bellarmine's **Puissance du Pape** | Gustavus Adolphus, King of Sweden |
| 1613 | Invested in London house property. Brother Richard died | | **Henry VIII** | | Drayton's **Polyolbion** | Globe Theatre burned |
| 1616 | Made his will. Daughter Judith married Thomas Quiney. Died April 23 (May 3, New Style) | | | | Captain John Smith's **New England.** Folio edition of Jonson's Poems. D'Aubigné's **Les Tragiques** (1577) | Cervantes died. Beaumont died. Baffin explores Baffin's Bay. Harvey lectured on the circulation of the blood |

## DISTRIBUTION OF CHARACTERS

In this analysis are shown the acts and scenes in which the characters (see *Dramatis Personæ*, page 2) appear, with the number of speeches and lines given to each.

NOTE. Parts of lines are counted as whole lines.

| | | NO. OF SPEECHES | NO. OF LINES |
|---|---|---|---|
| ALONSO | I, i | 1 | 2 |
| | II, i | 14 | 25 |
| | III, iii | 6 | 26 |
| | V, i | 18 | 56 |
| | | 39 | 109 |
| SEBASTIAN | I, i | 3 | 4 |
| | II, i | 53 | 97 |
| | III, iii | 5 | 12 |
| | V, i | 6 | 8 |
| | | 67 | 121 |
| PROSPERO | I, ii | 60 | 327 |
| | III, i | 3 | 10 |
| | III, iii | 3 | 15 |
| | IV, i | 19 | 98 |
| | V, i | 25 | 182 |
| | Epilogue | 1 | 20 |
| | | 111 | 652 |
| ANTONIO | I, i | 4 | 7 |
| | II, i | 48 | 126 |
| | III, iii | 4 | 12 |
| | V, i | 1 | 2 |
| | | 57 | 147 |
| FERDINAND | I, ii | 10 | 45 |
| | III, i | 11 | 59 |
| | IV, i | 7 | 23 |
| | V, i | 3 | 13 |
| | | 31 | 140 |
| GONZALO | I, i | 7 | 22 |
| | II, i | 34 | 86 |
| | III, iii | 6 | 28 |
| | V, i | 5 | 20 |
| | | 52 | 156 |
| ADRIAN | II, i | 8 | 11 |
| | III, iii | 1 | 1 |
| | | 9 | 12 |
| FRANCISCO | II, i | 1 | 10 |
| | III, iii | 1 | 1 |
| | | 2 | 11 |
| CALIBAN | I, ii | 6 | 30 |
| | II, ii | 15 | 55 |
| | III, ii | 20 | 63 |
| | IV, i | 6 | 20 |
| | V, i | 3 | 6 |
| | | 50 | 174 |
| TRINCULO | II, ii | 13 | 51 |
| | III, ii | 14 | 29 |
| | IV, i | 9 | 14 |
| | V, i | 2 | 5 |
| | | 38 | 99 |
| STEPHANO | II, ii | 19 | 72 |
| | III, ii | 28 | 56 |
| | IV, i | 9 | 23 |
| | V, i | 3 | 6 |
| | | 59 | 157 |
| MASTER | I, i | 2 | 3 |
| BOATSWAIN | I, i | 10 | 26 |
| | V, i | 2 | 17 |
| | | 12 | 43 |
| MARINERS | I, i | 1 | 1 |
| MIRANDA | I, ii | 35 | 95 |
| | III, i | 11 | 45 |
| | IV, i | 2 | 3 |
| | V, i | 3 | 7 |
| | | 51 | 150 |
| ARIEL | I, ii | 26 | 89 |
| | II, i | 2 | 11 |
| | III, ii | 4 | 4 |
| | III, iii | 1 | 30 |
| | IV, i | 10 | 29 |
| | V, i | 8 | 29 |
| | | 51 | 192 |
| IRIS | IV, i | 4 | 41 |
| CERES | IV, i | 4 | 24 |
| JUNO | IV, i | 2 | 7 |

# THE COMEDY OF THE TEMPEST

## DRAMATIS PERSONÆ[1]

ALONSO, King of Naples.
SEBASTIAN, his brother.
PROSPERO, the right Duke of Milan.[2]
ANTONIO,[3] his brother, the usurping Duke of Milan.
FERDINAND, son to the King of Naples.
GONZALO,[4] an honest old counsellor.
ADRIAN, FRANCISCO, } lords.
CALIBAN,[5] a savage and deformed slave.

TRINCULO, a jester.
STEPHANO,[6] a drunken butler.
Master of a ship.
Boatswain.
Mariners.

MIRANDA, daughter to Prospero.

ARIEL,[7] an airy spirit.
IRIS, CERES, JUNO, Nymphs, Reapers, } presented by Spirits.[8]

Other Spirits attending on Prospero.[9]

SCENE: *A ship at sea: an uninhabited island.*[10]

[1] DRAMATIS PERSONÆ. Under the title *Names of the Actors* this list of Dramatis Personæ is given in F1 after the Epilogue at the end of the play.

[2] **Milan** Pope | Millan Rowe | Millaine Ff.

[3] ANTONIO | Anthonio Ff. So in *The Merchant of Venice* and in *The Two Gentlemen of Verona*. Cf. 'Anthony (Anthonie)' in *Antony and Cleopatra* in Ff.

[4] The name 'Gonzalo' has the accent on the second syllable.

[5] CALIBAN. See note, I, ii, 284.

[6] STEPHANO in this play has the accent rightly on the first syllable. In *The Merchant of Venice*, V, i, 28, the same name has the accent on the second syllable.

[7] ARIEL. See note, I, ii, 188.

[8] **presented by Spirits** Globe Camb | Spirits Ff.

[9] **Other . . . Prospero** Theobald | Ff omit.

[10] SCENE . . . *island* | The Scene, an vn-inhabited island Ff (before *Names of the Actors*).

# ACT I

## SCENE I. *On a ship at sea. A tempestuous noise of thunder and lightning heard*

*Enter a* SHIP-MASTER *and a* BOATSWAIN

MASTER. Boatswain!

BOATSWAIN. Here, master; what cheer?

MASTER. Good, speak to th' mariners: fall to 't, yarely, or we run ourselves aground: bestir, bestir. [*Exit*]

*On a ship at sea* Pope | Ff omit.

ACT I. SCENE I. In the First Folio *The Tempest* stands first of the plays and is divided into acts and scenes. — *On a ship . . . heard.* Cf. the description of the storm in *Pericles*, III, i. Lord Mulgrave, an eminent authority on seamanship, communicated to Malone a professional criticism of this scene in which he said:

> The first scene of *The Tempest* is a very striking instance of the great accuracy of Shakespeare's knowledge in a professional science, the most difficult to attain without the help of experience. He must have acquired it by conversation with some of the most skilful seamen of that time. . . . The succession of events is strictly observed in the natural progress of the distress described; the expedients adopted are the most proper that could have been devised for a chance of safety: and it is neither to the want of skill of the seamen or the bad qualities of the ship, but solely to the power of Prospero, that the shipwreck is to be attributed. The words of command are not only strictly proper, but are only such as point the object to be attained, and no superfluous ones of detail. Shakespeare's ship was too well manned to make it necessary to tell the seamen how they were to do it, as well as what they were to do.

3. **Good.** The word is not a reply to "what cheer?" but is either an interjectional expression equivalent to the modern 'well!' or a

*Enter* MARINERS

BOATSWAIN. Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to th' master's whistle. Blow till thou burst thy wind, if room enough!

*Enter* ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, *and others*

ALONSO. Good boatswain, have care. Where 's the master? Play the men.

BOATSWAIN. I pray now, keep below.

ANTONIO. Where is the master, boatswain?

BOATSWAIN. Do you not hear him? You mar our labour: keep your cabins; you do assist the storm.

GONZALO. Nay, good, be patient.

BOATSWAIN. When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

GONZALO. Good, yet remember whom thou hast aboard.

11. **boatswain** Rowe | Boson Ff.

contraction for 'good fellow' or 'good friend.' Cf. lines 8, 14, 18. — **yarely**: nimbly. Cf. 'yare,' meaning 'quick,' 'sharp,' in line 6. In North's Plutarch occur such expressions as "galleys not yare of steerage," "ships light of yarage," and "galleys heavy of yarage."

7. **Blow.** This apostrophe is to the wind. Cf. *Pericles*, III, i, 44; *King Lear*, III, ii, 1. — **if room enough**: if there be sufficient sea room for us. In the *Pericles* storm the cry is also for sea room. Probably the same original served for both descriptions.

9. **Play the men**: behave like men. Cf. *2 Samuel*, x, 12.

15. **cares.** In cases like this, where a singular verb precedes a plural subject, Abbott, § 335, says: "When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection."

BOATSWAIN. None that I more love than myself. You are a counsellor: if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say. [*Exit*]

GONZALO. I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging! make the rope of his destiny our cable, for our own doth little advantage! If he be not born to be hang'd, our case is miserable. [*Exeunt*]

21. **hand** | handle Johnson. 31. [*Exeunt*] Exit Ff.

21. **of the present**: at this present moment. See Abbott, § 176. Cf. the construction 'mischance of the hour' in line 24. — **hand**: lay hands on, touch. Cf. *The Winter's Tale*, II, iii, 63; IV, iv, 358.

27–28. **his complexion is perfect gallows**: his general appearance is that of a gallows-bird. The obvious allusion is to the old saying, He that is born to be hanged will never be drowned. Cf. lines 52, 53. Shakespeare uses the word 'complexion' in three senses: (1) 'bodily habit,' *Hamlet*, V, ii, 102; (2) 'temperament,' *The Merchant of Venice*, III, i, 32; (3) 'countenance,' *Othello*, IV, ii, 62. All three meanings come directly from the mediæval physiology, the source of so many Elizabethan figures of speech and allusions. The old idea was that the bodily 'humours' (phlegm, blood, bile, and black bile) in just proportion determined a healthy 'complexion' ('weaving together,' Lat. *com-*, *plecto*) or 'temperament' ('mixture,' Lat. *tempero*). The predominance of one of these 'humours' resulted in a phlegmatic, sanguine, choleric, or melancholic 'complexion' or 'temperament.' Cf. *Hamlet*, I, iv, 27. Similar to this doctrine of the 'humours' is that of the four elements, earth, water, air, and fire, a right proportion of which was supposed to be the principle of all excellence in nature. Cf. *Julius Cæsar*, V, v, 73–74.

*Re-enter* BOATSWAIN

BOATSWAIN. Down with the topmast! yare; lower, lower! Bring her to try wi' th' main-course. A plague — 33

[*A cry within*]

*Re-enter* SEBASTIAN, ANTONIO, *and* GONZALO

upon this howling! they are louder than the weather or our office. Yet again! what do you here? Shall we give o'er and drown? Have you a mind to sink?

SEBASTIAN. A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN. Work you, then. 39

ANTONIO. Hang, cur, hang! you insolent noisemaker, we are less afraid to be drown'd than thou art.

GONZALO. I 'll warrant him for drowning, though the ship were no stronger than a nutshell.

32, 34. *Re-enter* Theobald | Enter Ff. 33. **to try wi' th'** | to Try with F1F2F3 | to: try wi' th' Grant White. 33–34. Punctuation and stage directions as in Ff.

32. "The gale increasing, the topmast is struck to take the weight from aloft, make the ship drift less to leeward, and bear the mainsail under which the ship is laid to. The striking of topmasts was a new invention in Shakespeare's time, which he here very properly introduces." — Mulgrave.

33. **to try wi' th' main-course**: to sail as close as possible to the wind by means of the mainsail. The expressions are found in Hakluyt's *Voyages* and other Elizabethan literature of the sea.

34–35. The howling of these passengers drowns both the roaring of the tempest and the noise of us at our work. Cf. *The Winter's Tale*, III, iii, 103.

38. **incharitable**. *In-* for modern *un-* is common. See Abbott, § 442.

41. **to be drown'd**: of being drowned. The infinitive used gerundively. For a discussion of this usage, see Abbott, § 356.

42. **for**. Either 'against' (Abbott, § 154), or 'for what concerns.'

BOATSWAIN. Lay her a-hold, a-hold ! set her two courses ! off to sea again ; lay her off ! 45

*Enter* MARINERS *wet*

MARINERS. All lost ! to prayers, to prayers ! all lost !
[*Exeunt*]

BOATSWAIN. What, must our mouths be cold?

GONZALO. The king and prince at prayers ! let 's assist them,
For our case is as theirs.

SEBASTIAN. I 'm out of patience. 49

ANTONIO. We 're merely cheated of our lives by drunkards.
This wide-chopp'd rascal — would thou mightst lie drowning
The washing of ten tides !

GONZALO. He 'll be hang'd yet,
Though every drop of water swear against it,

44-45. **courses! off** | courses off Ff. 46. [*Exeunt*] Ff omit. 48-52. Prose in Ff.— **wide-chopp'd** rascal | wide-chopt-rascal $F_1F_2F_3$ | wide-chopt rascal $F_4$ | wide-chapp'd rascal Globe Camb.

44. **Lay her a-hold**: keep her close to the wind. Another old nautical expression. — **two courses**: foresail and mainsail.

47. The meaning here is either (1) Must we die? or (2) Why should we refrain from drinking? Lines 52, 53, support the second interpretation. Cf. 'red-hot with drinking,' IV, i, 171.

50. **merely**: absolutely. Lat. *merus*, 'pure,' 'unmixed.' Cf. *Hamlet*, I, ii, 136–137, "things rank and gross in nature Possess it merely"; *The Merchant of Venice*, III, ii, 265, "Engag'd my friend to his mere enemy."

51. **wide-chopp'd**. With a wide mouth. 'Chopp'd' is a variant of 'chapp'd.' 'Chop,' meaning 'jaw,' appears earlier than 'chap.'

52. Pirates were hanged on the shore at low water-mark, and left till three tides had over-washed them. 'Ten' is substituted for 'three,' either for the sake of alliteration or to intensify the guilt of the 'wide-chopp'd rascal.'

And gape at wid'st to glut him. [*A confused noise within*]
Mercy on us!
We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!

ANTONIO. Let 's all sink wi' th' king.

SEBASTIAN. Let 's take leave of him.

[*Exeunt* ANTONIO *and* SEBASTIAN]

GONZALO. Now would I give a thousand furlongs of sea for an acre of barren ground; long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death. [*Exeunt*]

55-57. **Mercy . . . we split!** | in Capell Globe Camb part of stage direction.
58. **wi' th'** | with' $F_1F_2$ | with $F_3F_4$ | with the Rowe Globe Camb.
59. [*Exeunt . . .* | Exit Ff.
61. **long heath, brown furze** | Long heath, Browne firrs (firs $F_4$) Ff | ling, heath, broom, furze Hanmer.
63. [*Exeunt*] $F_1$ | $F_2F_3F_4$ omit.

54. **glut**: swallow greedily. From obsolete Fr. *gloutir* (Lat. *gluttire*). 'Englut' (Fr. *engloutir*) was used earlier in this sense.

55–57. The arrangement of the text is that of the Folios. "All these lines have been hitherto given to Gonzalo, who has no brother on the ship. It is probable that the lines succeeding the 'confused noise within' should be considered as spoken by no determinate characters." — Johnson. In Globe, Camb, and most modern editions, Johnson's suggestion, first adopted by Capell, is carried out thus:

> [*A confused noise within:* 'Mercy on us!' —
> 'We split, we split!' — 'Farewell my wife and children!' —
> 'Farewell, brother!' — 'We split, we split, we split!']

58. **wi' th'**. This double elision of 'with' and 'the,' as indicated in the printing, is the simplest explanation of the seeming omission (or 'absorption') of the definite article after 'with.' Cf. line 33.

61. Farmer defends Hanmer's change of the text by this quotation from Harrison's description of Britain, prefixed to Holinshed: "brome, heth, firze, brakes, whinnes, ling." Furness, on the other hand, quotes from Lyte's *Herbal*, 1576, to show that 'long heath' was the real Elizabethan name of a plant.

## SCENE II. *The island. Before* PROSPERO'S *cell*

*Enter* PROSPERO *and* MIRANDA

MIRANDA. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffer'd
With those that I saw suffer! a brave vessel,
Who had no doubt some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

*The island . . . cell* Capell | Ff omit | The Inchanted Island Pope.
5. suffer'd | suffered Ff.
7. creature Ff | creatures Theobald | Steevens Dyce Delius.
13. fraughting Ff | fraighted Pope | fraighting Theobald Johnson Capell | freighting Steevens.

1. For the Elizabethan distinction illustrated in this dialogue by Miranda's 'you' and Prospero's 'thou,' see Abbott, §§ 231–234.

4. **welkin's**: sky's. 'Welkin' is properly a plural word meaning 'clouds.' Cf. Middle English *welken*, from Anglo-Saxon *wolcnu*, 'clouds,' plural of *wolcen*. Cf. *Love's Labour's Lost*, IV, ii, 5. With 'welkin's cheek' cf. *Richard II*, III, iii, 57; *Coriolanus*, V, iii, 151.

5. 'Fire' here is probably dissyllabic. Cf. *Julius Cæsar*, III, ii, 260.

6. **brave**: fine. "The Scottish *braw*."—Clar. Cf. lines 206, 412.

7. **Who**: which. For 'who' personifying irrational antecedents, see Abbott, § 264.

10. **god of power.** Cf. 'prince of power,' line 55.

11. **or ere**: before. For such pleonasm, see Abbott, § 131.

13. **fraughting**: composing the fraught or freight.

PROSPERO. Be collected;
No more amazement: tell your piteous heart
There 's no harm done.
MIRANDA. O, woe the day!
PROSPERO. No harm
I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am; nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.
MIRANDA. More to know
Did never meddle with my thoughts.
PROSPERO. 'T is time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So:
[*Lays down his mantle*]
Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd

18. **nought** $F_2F_3F_4$ | naught $F_1$. | Ff omit.
24. [*Lays down his mantle*] Pope 26. **wreck** | wracke Ff.

14. **amazement**: terror. Cf. line 198. — **piteous**: full of pity.

19. **more better**: of higher rank. Cf. 'more braver,' line 440. For doubling of comparatives and superlatives, see Abbott, § 11.

22. **meddle**: mingle. From Old Fr. *medler* (Low Lat. *misculare*).

25. From Fuller's *The Holy State and the Profane State*, Steevens quotes the story that Elizabeth's high treasurer, Lord Burleigh, used to say when he put off his gown at night, "Lie there, Lord Treasurer." A suggestion here of the Clothes Philosophy of *Sartor Resartus*. See chapter VIII, 'Miscellaneous-Historical.'

26. The 'wracke' of the Folios, here and in lines 391, 415, 489, is rhythmically more effective than 'wreck.' 'Wracke' certainly represents the Elizabethan pronunciation.

The very virtue of compassion in thee,
I have with such provision in mine art
So safely order'd, that there is no soul —
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down;
For thou must now know farther.

MIRANDA. You have often
Begun to tell me what I am; but stopp'd,
And left me to a bootless inquisition,
Concluding, 'Stay, not yet.'

PROSPERO. The hour 's now come;
The very minute bids thee ope thine ear:
Obey, and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.

MIRANDA. Certainly, sir, I can.

PROSPERO. By what? by any other house or person?
Of any thing the image tell me that
Hath kept with thy remembrance.

MIRANDA. 'T is far off,
And rather like a dream than an assurance

28. provision $F_1$ | compassion $F_2$ $F_3F_4$ Rowe | prevision Collier Dyce.
29. order'd | ordered Ff.
35. a $F_1$ | the $F_2F_3F_4$.

29. In Prospero's speeches in this scene, cf. lines 66–87, are many examples of the rapid and significant change of construction called by grammarians 'anacoluthon.'

31. Betid: happened. For the omission of *ed*, in the past participle after *d* and *t*, see Abbott, § 342. Cf. 'quit' and 'hoist' in line 148.

41. Out: fully. Cf. "And be a boy right out," IV, i, 101

That my remembrance warrants. Had I not
Four or five women once that tended me?

PROSPERO. Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
In the dark backward and abysm of time?
If thou remember'st aught ere thou cam'st here,
How thou cam'st here thou mayst.

MIRANDA. But that I do not.

PROSPERO. Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and
A prince of power.

MIRANDA. Sir, are not you my father?

PROSPERO. Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of Milan, and his only heir,
And princess no worse issued.

MIRANDA. O the heavens!
What foul play had we, that we came from thence?

50. **dark backward** $F_3F_4$ | dark-backward $F_1F_2$.
58. **and his** Ff | thou his Hanmer Dyce | and thou his Globe (Johnson conj.) | and you his Gould.
59. **And princess no** Globe | And Princesse; no Ff | A princess, no Pope Theobald Delius Camb.

50. **backward**: past. Cf. 'inward' in *Measure for Measure*, III, ii, 138. See Abbott, § 77. — **abysm**: immeasurable space. Cf. 'abysm of hell,' *Antony and Cleopatra*, III, xiii, 147. See Murray. The general sense of this famous line is that of *Richard III*, III, vii, 128: "the swallowing gulf Of dark forgetfulness and deep oblivion."

52. Thou mayest also remember how thou camest here.

53. 'Year' is an old neuter plural. This line offers difficulties in scansion. Either pause on 'twelve' so as to give it the force of a dissyllable, or pronounce the first 'year' as a dissyllable.

58–59. If 'was' be understood after 'princess,' the reading of the Folios is quite intelligible, — And his only heir and princess was of equally high birth.

Or blessed was 't we did?

PROSPERO. Both, both, my girl:
By foul play, as thou say'st, were we heav'd thence;
But blessedly holp hither.

MIRANDA. O, my heart bleeds
To think o' the teen that I have turn'd you to,
Which is from my remembrance! Please you, farther.

PROSPERO. My brother, and thy uncle, call'd Antonio,—
I pray thee, mark me, — that a brother should
Be so perfidious! — he whom, next thyself,
Of all the world I lov'd, and to him put
The manage of my state; as at that time
Through all the signiories it was the first,
And Prospero the prime duke, being so reputed
In dignity, and for the liberal arts
Without a parallel; those being all my study,
The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle —

63. **holp** Ff | help'd Pope. 77. **rapt** Ff | wrapp'd Steevens. — **studies. Thy** Rowe | studies, thy Ff.
71. **Through** $F_1$ | Though $F_2$.

63. **holp**: helped. In Shakespeare 'holp' occurs both as preterite and as participle. 'Holpen' is the more usual participial form. Cf. *Psalms*, lxxxiii, 8; lxxxvi, 17; *Isaiah*, xxxi, 3; *Luke*, i, 54.

64. **teen**: trouble, anxiety. Cf. *Richard III*, IV, i, 97; *Romeo and Juliet*, I, iii, 13. It is connected with the Anglo-Saxon *teóna* 'public accusation,' hence 'grief' caused by such accusation.

70. **manage**: management. Cf. *The Merchant of Venice*, III, iv, 25. — **as**. Here 'as' does not mean 'because,' but is used with a definitive and restrictive force, as it is still in dialect with adverbs of time. Cf. German *als* in *alsdann*. See Abbott, § 114.

71. **signiories**: principalities. In *Richard II*, IV, i, 89, it means 'landed property.' — **the first**. This is historically accurate.

Dost thou attend me?

MIRANDA. Sir, most heedfully.

PROSPERO. Being once perfected how to grant suits,
How to deny them, who t' advance, and who
To trash for over-topping, new created
The creatures that were mine, I say, or chang'd 'em,
Or else new-form'd 'em; having both the key
Of officer and office, set all hearts i' th' state
To what tune pleas'd his ear; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on 't. Thou attend'st not.

MIRANDA. O, good sir, I do.

PROSPERO. I pray thee, mark me.
I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind

80. **who . . . who** $F_1$ Globe Delius Camb | whom . . . whom $F_2F_3F_4$. 84. **i' th'** | i' th $F_1$ | e' th $F_2$ | o' th $F_3F_4$. — **i' th' state** | Pope omits.

80. **who.** "The inflection of 'who' is frequently neglected." — Abbott, § 274.

81. **trash for over-topping**: check the overgrowth. The 'trash' (cf. 'trace') seems to have been a weight attached by a strap to the neck of a hound to prevent him from outrunning his companions. Cf. *Othello*, II, i, 312–313. For 'overtopping' in this sense cf. *Antony and Cleopatra*, IV, xii, 24. Verity interprets 'trash' as a verb meaning 'cut down,' from 'trash' the noun meaning 'broken twigs,' 'rubbish found under trees.' Cf. IV, i, 221.

83–85. Undoubtedly 'key' here had reference first to 'key' in the ordinary sense, or to 'keys of office,' and then the Shakespearian instinct for double meanings leads to a figure drawn from the 'key,' or 'wrest,' for tuning the virginal.

87. In previous editions of Hudson's Shakespeare 'the' was read here for 'my,' 'my' being considered as repeated by mistake from the preceding line.

With that which, but by being so retir'd,
O'er-priz'd all popular rate, in my false brother
Awak'd an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was; which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact, like one
Who having into truth, by telling of it,

91. so $F_1$ | $F_2F_3F_4$ omit.
95. its $F_4$ | it's $F_1F_2F_3$.
100-101. Who . . . Made Ff | Who loving an untruth, and telling't oft, Makes Hanmer. — into Ff | unto Warburton Capell Steevens.

91–92. The meaning seems to be, Which would have exceeded all popular estimate, but that it withdrew me from my public duties; as if he were sensible of his error in getting so "rapt in secret studies" as to leave the state a prey to violence and usurpation.

94–95. Cf. line 120. "A father above the common rate of men has commonly a son below it."— Johnson. — **its**. Shakespeare generally uses the older 'his.' 'Its' was just coming into use at the close of the sixteenth century. It does not occur once in the King James version of the Bible as originally printed; it occurs only ten times in the First Folio, usually printed 'it's.'

97. "The Fr. preposition *sans* (from Lat. *sine*, as 'certes' from *certe*) was actually adopted for a time as an English word." — Clar. Cf. *As You Like It*, II, vii, 32, 166; *Othello*, I, iii, 64, etc. — **lorded**: made a lord. Or it may be simply, 'made supreme.'

98. **revenue**. Accented here on the penult. In *A Midsummer Night's Dream*, I, i, 6, the accent is on the first syllable.

100–102. See Furness for the voluminous comment upon this passage. Upwards of twenty emendations have been suggested, but the reading of the Folios remains more intelligible than all. The general meaning is that of the old saying, He who lies long enough will come to believe his own lie. In previous editions of Hudson's Shakespeare the reading proposed and ultimately adopted was, "Who having

Made such a sinner of his memory
To credit his own lie, he did believe
He was indeed the duke; out o' th' substitution,
And executing th' outward face of royalty,
With all prerogative: hence his ambition growing, —
Dost thou hear?

MIRANDA. Your tale, sir, would cure deafness.

PROSPERO. To have no screen between this part he play'd
And him he play'd it for, he needs will be
Absolute Milan. Me, poor man, my library
Was dukedom large enough: of temporal royalties
He thinks me now incapable; confederates —
So dry he was for sway — wi' th' King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom yet unbow'd — alas, poor Milan! —
To most ignoble stooping.

MIRANDA. O the heavens!

110. **royalties** | roalties $F_1$ | roialties $F_2F_3F_4$. 112. **wi' th'** Rowe | with Ff. 116. **most** $F_1$ | much $F_2F_3F_4$.

unto truth, by falsing it," where 'it' might either refer to 'truth' or be used absolutely.

103. **out o' th' substitution**: in consequence of his being my deputy.

104. **executing th' outward face**: performing the external duties.

107–108. "Prospero was the screen behind which the traitorous Antonio governed the people of Milan; and, to remove this screen between himself and them, he conspired his brother's overthrow." — P. A. Daniel.

109. **Absolute Milan**: the actual Duke of Milan. — **Me**: as for me. For omission of the preposition, see Abbott, § 201.

112. **dry**: thirsty. Still used in this sense in dialect.

115. **Milan**: Duke of Milan. In V, i, 205, 'Milan' is used in both senses, 'duke' and 'duchy.' Cf. 'England' in *Henry V*, II, iv, 9.

PROSPERO. Mark his condition, and th' event; then tell me,
If this might be a brother.
MIRANDA. I should sin
To think but nobly of my grandmother.
Good wombs have borne bad sons.
PROSPERO. Now the condition:
This King of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was, that he, in lieu o' th' premises,
Of homage, and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom, and confer fair Milan,
With all the honours, on my brother: whereon,
A treacherous army levied, one midnight
Fated to th' purpose, did Antonio open
The gates of Milan; and, i' th' dead of darkness,
The ministers for th' purpose hurried thence
Me and thy crying self.
MIRANDA. Alack, for pity!
I, not remembering how I cried out then,
Will cry it o'er again: it is a hint
That wrings mine eyes to 't.
PROSPERO. Hear a little further,
And then I 'll bring thee to the present business

122. **hearkens** Ff | hears Pope. 133. **out** Ff | on 't Capell.

117. **condition**: terms of compact. — **event**: consequences.
119. **To think but nobly**: in thinking otherwise than nobly.
123. **in lieu o' th' premises**: in return for the stipulations. In Shakespeare 'in lieu of' always has this meaning. Cf. Fr. *au lieu de*.
131. **ministers**: servants, attendants. The original meaning.
134. **hint**: cause, motive. Cf. 'hint of woe,' II, i, 3.

Which now 's upon 's ; without the which this story
Were most impertinent.
MIRANDA. Wherefore did they not
That hour destroy us?
PROSPERO. Well demanded, wench :
My tale provokes that question. Dear, they durst not,
So dear the love my people bore me ; nor set
A mark so bloody on the business ; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagues to sea ; where they prepar'd
A rotten carcass of a butt, not rigg'd,
Nor tackle, sail, nor mast ; the very rats
Instinctively have quit it : there they hoist us,
To cry to th' sea that roar'd to us ; to sigh

146. **butt** | Butt $F_1F_2F_3$ | But $F_4$ | Boat Dryden Rowe.
147. **sail** $F_1$ | nor sayle $F_2F_3F_4$.
148. **have** | haue Ff | had Rowe.

137. **the which.** "The question may arise why 'the' is attached to 'which' and not to 'who.' . . . The answer is that 'who' is considered definite already, and stands for a noun, while 'which' is considered as an indefinite adjective; just as in French we have '*le*quel,' but not '*le*qui.'" — Abbott, § 270.

138. **impertinent**: not to the purpose. Words derived from Latin and Greek are often used by Elizabethan writers in a signification peculiarly close to the root-notion of the word.

139. **Well demanded, wench**: a very proper question, my girl. 'Wench' is one of many words that have degenerated in meaning.

144. **In few**: to be brief. Cf. *Hamlet*, I, iii, 126.

146. **butt.** Cf. the modern expression 'tub' applied to an old boat.

148. For 'hoist' and 'quit' see note, line 31. 'Have' is graphic and Shakespearian. Cf. line 205. Cf. also the vivid 'docks' of the Quartos and Folios in *The Merchant of Venice*, I, i, 27, which Rowe changed to 'dock'd,' as he changed this 'have' to 'had.'

To th' winds, whose pity, sighing back again,
Did us but loving wrong.

MIRANDA. Alack, what trouble
Was I then to you!

PROSPERO. O, a cherubin
Thou wast that did preserve me! Thou didst smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burden groan'd; which rais'd in me
An undergoing stomach, to bear up
Against what should ensue.

MIRANDA. How came we ashore?

PROSPERO. By Providence divine.
Some food we had and some fresh water that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs, and necessaries,
Which since have steaded much; so, of his gentleness,
Knowing I lov'd my books, he furnish'd me
From mine own library with volumes that
I prize above my dukedom.

MIRANDA. Would I might

155. **deck'd** Ff | brack'd Hanmer | mock'd Warburton | fleck'd Johnson conj. | leck'd Bailey conj.
165. **steaded** Steevens | steeded Ff.

155. **deck'd**: covered. Cf. German *decken*. "Prospero means to say that he shed so many tears as to cover the surface of the sea with them." — Schmidt. In previous editions of Hudson's Shakespeare, 'degg'd' was substituted for 'deck'd,' 'deg' or 'dag' being an old provincial word for 'sprinkle.'

157. **undergoing stomach**: firmly-founded and enduring courage.

165. **steaded much**: "stood us in good stead."

But ever see that man!

PROSPERO. Now I arise: [*Resumes his mantle*]
Sit still, and hear the last of our sea-sorrow.
Here in this island we arriv'd; and here
Have I, thy schoolmaster, made thee more profit
Than other princess can that have more time
For vainer hours, and tutors not so careful.

MIRANDA. Heavens thank you for 't! And now, I pray you, sir,
For still 't is beating in my mind, your reason
For raising this sea-storm?

PROSPERO. Know thus far forth:
By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience

169. [*Resumes* . . . | Globe Camb | Ff. omit.
173. princess | Princesse $F_1F_2F_3$ | Princess $F_4$ | princess' Dyce Camb | princes Rowe | princesses Globe.

**169. Now I arise.** These words have been a great puzzle to editors, and various explanations of them have been given. Staunton prints them as addressed to Ariel, and thinks this removes the difficulty. So taken, the words are meant to give Ariel notice that the speaker is now ready for his services in charming Miranda to sleep. But this does not seem very likely, as it makes Prospero give Ariel a second notice, in his next speech. Dr. Aldis Wright thinks Prospero means that "the crisis in his own fortunes has come"; that he is now about to emerge from the troubles of which he has been speaking: "At this point his fate culminated and his reappearance from obscurity was a kind of resurrection, or like the rising of the sun."

**172. made thee more profit:** caused thee to profit more.

**173. princess:** princesses. "The plural and possessive cases of nouns in which the singular ends in *s*, *se*, *ss*, *ce*, and *ge*, are frequently written and still more frequently pronounced without the additional syllable." — Abbott, § 471.

I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions:
Thou art inclin'd to sleep; 't is a good dullness,
And give it way: I know thou canst not choose.

[MIRANDA *sleeps*]

Come away, servant, come; I 'm ready now:
Approach, my Ariel; come.

*Enter* ARIEL

ARIEL. All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be 't to fly,
To swim, to dive into the fire, to ride

186. [MIRANDA *sleeps*] Theobald | Ff omit.
189. Scene III Pope.
190. **be 't** $F_1$ | be it $F_2F_3F_4$.

181–182. "There is here, perhaps, an imaginative blending of ideas: 'My fortune depends on a star, which, — being now in its zenith, — is auspicious to me.'" — Allen, quoted by Furness. — **influence**. An astrological term meaning, literally, the 'in-flowing' of planetary power upon the fortunes of men.

183–184. Cf. *Julius Cæsar*, IV, iii, 218–221:

> There is a tide in the affairs of men,
> Which, taken at the flood, leads on to fortune;
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries.

188. **Ariel**. There is a Hebrew name 'Ariel,' meaning 'lion of God.' In *Isaiah*, xxix, 1–7, it is applied to Jerusalem; in *Ezra*, viii, 16, it is the name of a man. The name is also found in Heywood's *Hierarchie of the Blessed Angels*, 1635, as that of, strange to say, an earth spirit. In 'an ayrie spirit,' describing Ariel, in *Names of the Actors* appended to the First Folio, is a clew to Shakespeare's use of the word. It is a kind of punning transposition of 'aërial,' as 'Caliban' may be of 'canibal,' or 'cannibal.'

On the curl'd clouds: to thy strong bidding task
Ariel and all his quality.

PROSPERO. Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

ARIEL. To every article. 195
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement: sometime I 'ld divide,
And burn in many places; on the topmast,
The yards, and bowsprit, would I flame distinctly, 200
Then meet, and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary

198. **sometime** $F_1$ Globe Camb | sometimes $F_2F_3F_4$ Delius. 200. **bowsprit** Steevens | Bore-spritt Ff | Bolt-sprit Rowe. 201. **lightnings** Theobald Globe Camb | Lightning Ff Rowe Pope.

193. **quality**. Either 'attributes,' 'powers,' as in II, i, 194, or 'confederates,' 'fellow-spirits,' as in *Hamlet*, II, ii, 363, where it is used as the technical name of the profession of players, and *The Two Gentlemen of Verona*, IV, i, 58, where it refers to the profession of brigands.

194. **Perform'd to point**: executed precisely, to the very letter. Cf. Fr. *à point*, Lat. *ad punctum*.

196. **beak**: the point of the prow. Cf. Lat. *rostrum*.

197. **waist**: the middle part between quarter-deck and forecastle.

200. **distinctly**: separately, in different places at the same time. Capell, in his *School of Shakespeare*, was the first to point out that the source of Ariel's graphic description is probably this passage in Hakluyt's *Voyages*, 1598:

> I do remember that in the great and boysterous storme of this foule weather, in the night, there came upon the toppe of our maine yard and maine maste a certaine little light, much like unto the light of a little candle, which the Spaniards called the *Cuerpo santo*, and saide it was *S. Elmo*, whom they take to bee the advocate of Sailers.... This light continued aboord our ship about three houres, flying from maste to maste, and from top to top; and sometimes it would be in two or three places at once.

And sight-outrunning were not: the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.
PROSPERO. My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?
ARIEL. Not a soul
But felt a fever of the mad and play'd
Some tricks of desperation. All but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all afire with me: the king's son, Ferdinand,
With hair up-staring, — then like reeds, not hair, —
Was the first man that leap'd; cried, 'Hell is empty,

205. **Seem** Globe Delius Camb | Seeme Ff | Seem'd Rowe. 209. **mad** | madde Ff | mind Dryden Rowe Theobald Hanmer.

205. **Seem.** The vivid historical present. See note, line 148.

207. **coil**: stir, tumult, confusion. 'Mortal coil' in *Hamlet*, III, i, 67, is 'the bustle and tumult of this mortal life.'

209. **a fever of the mad**: such a fever as madmen feel.

213. **up-staring**: standing on end. The condition is described in *Hamlet*, I, v, 18–20:

> And each particular hair to stand an end,
> Like quills upon the fretful porpentine.

Cf. *Julius Cæsar*, IV, iii, 279–280:

> Art thou some god, some angel, or some devil,
> That mak'st my blood cold and my hair to stare?

So in *The Faerie Queene*, VI, xi, 27, "With ragged weedes, and locks upstaring hye"; III, xii, 36, "her faire lockes up stared stiffe on end." The root notion of 'stare' is 'to stand fixed'; it is seen in the Teutonic type word *stara* (cf. German *starr*) and Lat. *sta-re* (cf. Sanskrit *sthira*).

214. "Ferdinand's 'Hell is empty' is like Lady Macbeth's 'Hell is murky.'" — Liddell.

And all the devils are here.'

PROSPERO. Why, that 's my spirit!

But was not this nigh shore?

ARIEL. Close by, my master.

PROSPERO. But are they, Ariel, safe?

ARIEL. Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before: and, as thou bad'st me,
In troops I have dispers'd them 'bout the isle.
The king's son have I landed by himself;
Whom I left cooling of the air with sighs
In an odd angle of the isle and sitting,
His arms in this sad knot.

PROSPERO. Of the king's ship
The mariners, say, how thou hast dispos'd,
And all the rest o' th' fleet?

ARIEL. Safely in harbour
Is the king's ship; in the deep nook, where once
Thou call'dst me up at midnight to fetch dew

215. 'Devils' is slurred into a monosyllable, as in the Scotch pronunciation. Cf. *Macbeth*, I, iii, 107.

218. **sustaining**. The natural interpretation here is 'that bare them up in the water' (cf. *Hamlet*, IV, vii, 176). Schmidt's interpretation is 'enduring,' i.e. resisting the effects of the water. In previous editions of Hudson's Shakespeare, Spedding's suggested reading 'unstaining' was adopted. Spedding also suggested 'sea-staining.' Other suggestions are 'sea-drenched' (Gould), 'sea-stained' (Edwards).

223. **odd angle**: insignificant, out-of-the-way corner. Cf. "Some few odd lads that you remember not," V, i, 255.

224. His arms folded as in sad meditation. Cf. *Hamlet*, I, v, 173–174: "That you, at such times seeing me, never shall, With arms encumber'd thus, or this head-shake . . ."

From the still-vex'd Bermoothes, there she 's hid :
The mariners all under hatches stow'd ;
Who, with a charm join'd to their suffer'd labour,
I have left asleep : and for the rest o' th' fleet,
Which I dispers'd, they all have met again,
And are upon the Mediterranean flote,
Bound sadly home for Naples ;
Supposing that they saw the king's ship wreck'd,
And his great person perish.

PROSPERO. Ariel, thy charge
Exactly is perform'd : but there 's more work.
What is the time o' th' day?

ARIEL. Past the mid season.

PROSPERO. At least two glasses. The time 'twixt six and now

236. wreck'd | wrackt Ff.

229. **still-vex'd Bermoothes.** Bermudas forever troubled by storms. In Shakespeare 'still' is often used in the sense of 'constantly.' Cf. 'still-closing,' III, iii, 64. In later Elizabethan literature are many references to the popular notion that the Bermudas were haunted by devils and witches and the sea around agitated by perpetual storms. The Elizabethan spelling ('Bermootha's,' 'Barmoothes,' etc.) retains a suggestion of the Spanish pronunciation of the name of the discoverer Bermudez.

234. **flote** : sea. Cf. cognate 'flood' (Anglo-Saxon *flot*, Fr. *flot*, German *fluth*). This passage shows that the scene of the play is not laid in the Bermudas, as there has not been time for the rest of the fleet to sail so far. And Ariel's trip to fetch the dew mentioned above was a much greater feat than going from one part of the 'still-vex'd Bermoothes' to another.

240. **At least two glasses.** Upton, Grey, and some modern editors give these words to Ariel. — **glasses** : hours. The reference is to hourglasses. The time indicated, then, is two o'clock. Cf. 'three hours since,' V, i, 136 ; and 'three glasses since,' V, i, 223. A sailor's

Must by us both be spent most preciously.

ARIEL. Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promis'd,
Which is not yet perform'd me.

PROSPERO. How now? moody?
What is 't thou canst demand?

ARIEL. My liberty.

PROSPERO. Before the time be out? no more!

ARIEL. I prithee,
Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, serv'd
Without or grudge or grumblings: thou didst promise
To bate me a full year.

PROSPERO. Dost thou forget
From what a torment I did free thee?

ARIEL. No.

PROSPERO. Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' th' earth
When it is bak'd with frost.

ARIEL. I do not, sir.

245. **What** $F_1$ | Which $F_2F_3F_4$. 249. **didst** $F_3F_4$ | did $F_1F_2$.

glass, it has often been pointed out, was a half-hour glass, so that in the fifth act the boatswain's use of the term is incorrect.

242. **pains**: hard work to do. Cf. 'painful,' III, i, 1.

243. **remember**: remind. Cf. another transitive use in line 406.

244. **me**. The ethical dative. Cf. lines 255, 496. "'Me,' 'thee,' 'him,' etc., are often used, in virtue of their representing the old dative, where we should use 'for me,' 'by me,' etc." Abbott, § 220.

PROSPERO. Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? hast thou forgot her?
ARIEL. No, sir.
PROSPERO. Thou hast: where was she born? speak; tell me.
ARIEL. Sir, in Argier.
PROSPERO. O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?
ARIEL. Ay, sir.
PROSPERO. This blue-ey'd hag was hither brought with child,
And here was left by th' sailors. Thou, my slave,

257. Prospero should not be supposed to say this in earnest: he is merely playing with his delicate and amiable minister.

258. **Sycorax.** Hales suggests that this name is a compound of the Greek σῦς, 'sow,' and κόραξ, 'raven.' — **envy**: malice. Cf. *The Merchant of Venice*, IV, i, 10. Similarly 'envious,' meaning 'malicious,' in *Romeo and Juliet*, III, i, 173.

261. 'Argier' is the older form of 'Algiers' (Arabic *Al-Jezair*).

266. **for one thing she did**: "How have I pondered over this, when a boy! How have I longed for some authentic memoir of the witch to clear up the obscurity!" — Lamb.

269. **blue-ey'd.** Staunton suggested 'blear-eyed,' but here, as in *As You Like It*, III, ii, 393, 'blue' has undoubted reference to blueness about the eyes, helping to give a gaunt, haggard, cadaverous look. Cf. *Comus*, line 434: "Blue meagre hag, or stubborn unlaid ghost." In Shakespeare's time what are now called 'blue' eyes were usually described as 'gray.'

As thou report'st thyself, was then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers,
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died,
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. Then was this island —
Save for the son that she did litter here,
A freckled whelp hag-born — not honour'd with
A human shape.

ARIEL. Yes, Caliban her son.

PROSPERO. Dull thing, I say so; he, that Caliban,
Whom now I keep in service. Thou best know'st

271. **was** Ff | wast Rowe. — **she** Dryden Rowe | he Ff. — **litter** Dryden Rowe | littour Ff.
273. **earthy** Ff | earthly Rowe.
282. **son** $F_1$ | Sunne $F_2$ | Sun $F_3F_4$.
283. **hag-born** | hag-borne $F_1$.

274. **grand hests**: authoritative commands.

277. "'Into' is . . . found with verbs of rest implying motion." — Abbott, § 159. So, conversely, 'in' is found with verbs of motion.

284. **Caliban**. "The metathesis in 'Caliban' from 'Canibal' is evident." — Farmer. This suggestion as to the origin of the famous name has been generally accepted, but Furness declares it to be unsatisfactory. 'Cannibal' ('canibal') itself was, especially in the plural, one of the forms of the ethnic name 'Carib,' 'Caribal,' or 'Caribes,' a fierce nation of the West Indies. It is significant that *Of the Caniballes* is the name of the chapter in Florio's translation of Montaigne's *Essays* from which Shakespeare drew material for Gonzalo's description of an ideal commonwealth, II, i, 143–158. For an interesting note on the dialectic interchange between *l*, *n*, and *r* in this connection, see Murray under 'cannibal.'

What torment I did find thee in; thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears: it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo. It was mine art,
When I arriv'd and heard thee, that made gape
The pine, and let thee out.

ARIEL. I thank thée, master.

PROSPERO. If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters.

ARIEL. Pardon, master:
I will be correspondent to command
And do my spiriting gently.

PROSPERO. Do so; and after two days
I will discharge thee.

ARIEL. That 's my noble master!
What shall I do? say what; what shall I do?

PROSPERO. Go make thyself like a nymph o' th' sea:
Be subject to no sight but thine and mine; invisible
To every eyeball else. Go take this shape,
And hither come in 't: go, hence with diligence!

[*Exit* ARIEL]

Awake, dear heart, awake! thou hast slept well;
Awake!

MIRANDA. The strangeness of your story put
Heaviness in me.

PROSPERO. Shake it off. Come on;

298. **spiriting** Capell | spriting $F_3F_4$ | spryting $F_1F_2$.
301. **like** $F_1$ | like to $F_2F_3F_4$.
304. **And . . . diligence!** Pope's arrangement | two lines in Ff, first ending **hence.**— go, **hence** | goe; hence Ff | go hence Rowe | hence Hanmer. —[*Exit* ARIEL] Exit Ff.

We 'll visit Caliban my slave, who never
Yields us kind answer.

MIRANDA. 'T is a villain, sir,
I do not love to look on.

PROSPERO. But, as 't is,
We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. What, ho! slave! Caliban!
Thou earth, thou! speak.

CALIBAN. [*Within*] There 's wood enough within.

PROSPERO. Come forth, I say! there 's other business for thee:
Come, thou tortoise! when?

*Re-enter* ARIEL *like a water-nymph*

Fine apparition! My quaint Ariel,
Hark in thine ear.

ARIEL. My lord, it shall be done. [*Exit*]

PROSPERO. Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

*Enter* CALIBAN

CALIBAN. As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen

312. serves in $F_1$ | serves $F_2F_3F_4$. Capell | Enter. . . water-Nymph Ff.
317. *Re-enter . . . water-nymph* 321. Scene IV Pope.

311. **miss**: do without. Cf. *Coriolanus*, II, i, 253.
314. The second 'thou' shows contempt. Cf. III, ii, 29, 52.
316. The 'when?' shows impatience. Cf. *Julius Cæsar*, II, i, 5.
317. **quaint**: dainty. Cf. *A Midsummer Night's Dream*, II, i, 99.
321. **wicked**: baleful. Cf. *A Midsummer Night's Dream*, II, ii, 98.

Drop on you both! a south-west blow on ye,
And blister you all o'er!

PRÓSPERO. For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee: thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

CALIBAN. I must eat my dinner.
This island 's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'dst me, and made much of me; wouldst give me

327-328. work, All | work All Ff. stroak'st $F_3F_4$ | stroak'dst Rowe. — 333. strok'dst | stroakst $F_1F_2$ | made Ff | madest Rowe.

323–324. ye . . . you. Originally 'ye' was nominative and 'you' accusative. In the later Elizabethan time the distinction was disappearing, though 'ye' was being used often when the pronoun was less emphatic. See Abbott, § 236. — a south-west. In England it is still a common notion that a south-west wind brings unhealthy vapors and generates disease. Cf. *Cymbeline*, II, iii, 136; *Coriolanus*, I, iv, 30; *As You Like It*, III, v, 50.

326. urchins: hobgoblins. Hedgehogs are still called 'urchins,' or 'hurchins,' in Scotland and the north of England, and it is probable that the mischievous sprites were so called because of the popular belief that hedgehogs were peculiarly noxious animals, sucking the udders of cows and sheep, poisoning herbage, etc.

327–328. Shall, during that silent void or vacancy of night, when they are permitted to be abroad, exercise all their baleful influence on thee. With 'vast of night' cf. *Hamlet*, I, ii, 198.

330. Than bees that made 'em: than those of the bees that made the cells of the honeycomb.

333. There is onomatopoetic effectiveness in the harsh syllabic combinations in this and in the preceding line.

Water with berries in 't; and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I lov'd thee,
And show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile:
Curs'd be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

PROSPERO. Thou most lying slave,
Whom stripes may move, not kindness, I have us'd thee,
Filth as thou art, with human care; and lodg'd thee
In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN. O ho, O ho! would 't had been done!
Thou didst prevent me; I had peopl'd else
This isle with Calibans.

MIRANDA. Abhorred slave,
Which any print of goodness wilt not take,

339. I that $F_1$ | I that I $F_2F_3F_4$. Ff | Prospero Dryden Theobald Globe Delius Camb.
346. human $F_4$ | humane $F_1F_2F_3$.
351. MIRANDA | Mira. (or Mir.)
352. wilt $F_1$ | will $F_2F_3F_4$.

334. **Water with berries in 't.** "It would almost seem as if this were intended as a description of the yet little-known coffee."— Clar.

335. "And God made two great lights; the greater light to rule the day, and the lesser light to rule the night."—*Genesis*, i, 16.

349. In the old miracle plays the Devil used to signalize his appearance on the stage by shouting, "O ho! O ho!"

351–362. Theobald, following Dryden, transferred this speech to Prospero; the Folios give it, as it is given here, to Miranda. Staunton and Furness defend the distribution as it is in the Folios.

Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in 't which good natures
Could not abide to be with; therefore wast thou
Deservedly confin'd into this rock,
Who hadst deserv'd more than a prison.

CALIBAN. You taught me language; and my profit on 't
Is, I know how to curse. The red plague rid you
For learning me your language!

PROSPERO. Hag-seed, hence!
Fetch us in fuel; and be quick, thou 'rt best,
To answer other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly
What I command, I 'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,

356. **wouldst** | didst Hanmer. 362. Dryden and Pope omit | **Who hadst** Ff give to line 361.
358. **vile** Rowe | vild Ff.

364. **red plague.** Cf. *Coriolanus*, IV, i, 13. Halliwell says that in *The General Practise of Physicke*, 1605, three different kinds of plague-sore are mentioned: "sometimes it is red, otherwhiles yellow, and sometimes blacke." — **rid**: destroy. Cf. *Richard II*, V, iv, 11; *3 Henry VI*, V, v, 67.

369. **old.** This may be interpreted as (1) 'such as you have had before'; (2) 'such as old people have'; or (3) 'old' may be here simply an intensive, as in 'old swearing,' *The Merchant of Venice*, IV, ii, 15.

370. **aches.** A dissyllable. In Shakespeare's day the noun 'ache' was pronounced like the letter *h*; hence the pun in *Antony and Cleopatra*, IV, vii, 8, and in *Much Ado About Nothing*, III, iv, 56.

That beasts shall tremble at thy din.

CALIBAN. No, pray thee.

[*Aside*] I must obey: his art is of such power,
It would control my dam's god, Setebos,
And make a vassal of him.

PROSPERO. So, slave; hence!

[*Exit* CALIBAN]

*Re-enter* ARIEL *invisible, playing and singing;* FERDINAND *following*

ARIEL'S SONG

Come unto these yellow sands, 375
And then take hands:

372. [*Aside*] Johnson | Ff omit.
375. Scene V Pope. — *Re-enter . . . following* Malone | Enter Ferdinand and Ariel, inuisible playing and singing $F_1F_2F_3$ | Enter F. and A. invisible, playing and singing $F_4$.

The verb 'ache' seems to have been pronounced as it is to-day. Cf. 'speak' and 'speech.'

373. **Setebos.** Shakespeare is supposed to have taken this name from Eden's *History of Travayle*, 1577, in which is an account of Magellan's voyage in 1519. After describing how the doughty captain captured two giants in Patagonia by a ruse, the narrative proceeds: "When at last they sawe how they were deceaued they rored lyke bulles and cryed vppon theyr greate deuyll *Setebos* to helpe them."

375–376. Cf. Marlowe's *Hero and Leander*, Sestiad I, lines 347–349:

> Far from the town, where all is whist and still,
> Save that the sea, playing on yellow sand,
> Sends forth a rattling murmur to the land.

In *Comus*, lines 117–118, Milton has:

> And on the tawny sands and shelves
> Trip the pert fairies and the dapper elves.

In the Cambridge MS. 'yellow,' and not 'tawny,' is the word used.

Curtsied when you have and kiss'd
The wild waves whist:
Foot it featly here and there,
And, sweet sprites, the burden bear.
Hark, hark!

BURDEN (*dispersedly*). Bow-wow.
ARIEL. The watch-dogs bark:
BURDEN (*dispersedly*). Bow-wow.
ARIEL. Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow.

377–378. Some editors put a comma after 'kiss'd,' or print line 378 as a parenthesis, the construction thus being absolute, curtsied and kissed (cf. *Henry VIII*, I, iv, 95–96), the wild waves being silent the meanwhile. Other editors follow the punctuation of the Folios and regard line 378 as the object of 'kiss'd,' curtsied and kissed the wild waves into silence. This, the more poetical interpretation, is supported by Ferdinand's words in lines 391–393. See Furness. — **whist**: hushed, silenced. Cf. quotation from Marlowe given above, and Milton's *Ode to the Nativity*, lines 64–65.

379. **featly**: gracefully. Cf. *The Winter's Tale*, IV, iv, 176. 'Feat,' the adjective, occurs in *Cymbeline*, V, v, 88. The expression in the text has been traced to Lodge's *Glaucus and Scilla:* "Footing it featlie on the grassie ground."

380. **burden**. "The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of the verse." — Chappell. In Ariel's first song the burden is "Bow-wow"; and in the second, "Ding-dong."

379–387. The arrangement here is substantially Capell's. The text of the Folios is as follows:

*Foote it featly heere, and there, and sweete Sprights beare the burthen.* Burthen dispersedly.
*Harke, harke, bowgh wawgh: the watch-Dogges barke, bowgh-wawgh.*
Ar. *Hark, hark, I heare, the straine of strutting Chanticlere cry cockadidle-dowe.*

'Dispersedly' means 'from various parts of the stage.'

FERDINAND. Where should this music be? i' the air or the earth?
It sounds no more: and, sure, it waits upon
Some god o' th' island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 't is gone.
No, it begins again.

ARIEL *sings*

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
BURDEN. Ding-dong.
ARIEL. Hark! now I hear them, — Ding-dong, bell.

391. **again** | against Rowe. 397. **fathom** | fadom Ff.

393. **passion**: suffering; post-classical Lat. *passio*, 'Christ's passion.'

397–405. In Wilson's *Cheerfull Ayres or Ballads*, 1660, is given R. Johnson's probably contemporary musical setting. Lamb, in *Specimens of English Dramatic Poets*, gives Cornelia's dirge for Marcello in Webster's *The White Devil*, V, iv, 102–110, beginning "Call for the robin-red-breast and the wren," and says: "I never saw anything like this Dirge, except the Ditty that reminds Ferdinand of his drowned father. . . . As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling which seems to resolve itself into the elements it contemplates."

FERDINAND. The ditty does remember my drown'd father.
This is no mortal business, nor no sound
That the earth owes. I hear it now above me.

PROSPERO. The fringed curtains of thine eye advance,
And say what thou see'st yond.

MIRANDA. What is 't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 't is a spirit.

PROSPERO. No, wench; it eats and sleeps, and hath such senses
As we have, such. This gallant which thou see'st
Was in the wreck; and, but he 's something stain'd
With grief, that 's beauty's canker, thou mightst call him
A goodly person: he hath lost his fellows,
And strays about to find 'em.

MIRANDA. I might call him
A thing divine; for nothing natural
I ever saw so noble.

PROSPERO. [*Aside*] It goes on, I see,

409. Scene VI Pope. 420. [*Aside*] Pope | Ff omit.

406. **ditty**: words of a song. Cf. *As You Like It*, V, iii, 36. — **remember**: commemorate. Cf. line 243.

408. **owes**: owns. So in line 455; III, i, 45, etc. See Abbott on the formation of transitive verbs, § 290.

409. **advance**: raise, lift up. So in IV, i, 177. Shakespeare often uses the word in the sense of 'to raise a military standard,' as in *King John*, II, i, 207.

416. **that 's beauty's canker**: that eats away the flower of beauty. Cf. Milton's *Lycidas*, line 45. Shakespeare uses 'canker' in three distinct senses: (1) 'canker-worm,' cf. *A Midsummer Night's Dream*, II, ii, 3; *Hamlet*, I, iii, 39; (2) 'eating sore,' cf. *King John*, V, ii, 14; (3) 'dog-rose,' cf. *1 Henry IV*, I, iii, 176.

As my soul prompts it. Spirit, fine spirit! I'll free thee
Within two days for this.

FERDINAND. Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no?

MIRANDA. No wonder, sir;
But certainly a maid.

FERDINAND. My language! heavens! —
I am the best of them that speak this speech,
Were I but where 't is spoken.

PROSPERO. How! the best?
What wert thou, if the King of Naples heard thee?

FERDINAND. A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep: myself am Naples;

428. **maid** $F_3$ | Mayd $F_1F_2$ | made $F_4$.

426. **bear me**: conduct myself, behave. — **prime**: chief. But there is distinct antithesis to 'last' in the following line.

428. Ferdinand has already spoken of Miranda as a goddess: he now asks if she be a mortal; not a celestial being, but a maiden. Of course her answer is to be taken in the same sense as his question. The eighteenth century editors clung to the Fourth Folio misprint 'made,' either thinking it, in the sense 'created,' a better antithesis to 'goddess,' or because of the quibble involved.

433. Shakespeare uses 'single' in the sense of 'weak,' 'feeble,' as in *Macbeth*, I, vi, 16; here along with this sense it has the added meaning of 'solitary,' 'companionless.' Ferdinand supposes himself to be the only one saved of all that were in the ship.

Who with mine eyes, never since at ebb, beheld
The king my father wreck'd.

MIRANDA. Alack, for mercy!

FERDINAND. Yes, faith, and all his lords; the Duke of Milan
And his brave son being twain.

PROSPERO. [*Aside*] The Duke of Milan
And his more braver daughter could control thee,
If now 't were fit to do 't. At the first sight
They have chang'd eyes. Delicate Ariel,
I 'll set thee free for this! [*To* FERDINAND] A word, good sir;
I fear you have done yourself some wrong: a word.

MIRANDA. Why speaks my father so ungently? This
Is the third man that e'er I saw; the first
That e'er I sigh'd for: pity move my father
To be inclin'd my way!

FERDINAND. O, if a virgin,
And your affection not gone forth, I 'll make you
The queen of Naples.

PROSPERO. Soft, sir! one word more.
[*Aside*] They are both in either's powers: but this swift
business

439. [*Aside*] Dyce | Ff omit.
443, 453. [*To* FERDINAND] Globe [to him] Collier | Ff omit.
445. **ungently** $F_1$ | urgently $F_2F_3$.
446, 447. **e'er** Rowe | ere Ff.
451. [*Aside*] Capell | Ff omit.

439. **his brave son.** This young man, the son of Antonio, nowhere appears in the play, nor is there any other mention of him.

440. For doubled comparatives, see note, I, ii, 19. — **control**: confute. The original sense of 'control' is 'countercheck' or 'verify'; it is from the early Fr. *contreroller* (*contrôler*), 'to verify by means of a duplicate register.' Prospero means that he could refute what Ferdinand has just said about the Duke of Milan.

444. **done yourself some wrong**: done wrong to your character in claiming to be King of Naples.

I must uneasy make, lest too light winning
Make the prize light. [*To* FERDINAND] One word more; I charge thee
That thou attend me: Thou dost here usurp
The name thou ow'st not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on 't.

FERDINAND. No, as I am a man.

MIRANDA. There 's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

PROSPERO. Follow me.
Speak not you for him; he 's a traitor. Come;
I 'll manacle thy neck and feet together:
Sea-water shalt thou drink; thy food shall be
The fresh-brook muscles, wither'd roots, and husks
Wherein the acorn cradled. Follow.

FERDINAND. No;
I will resist such entertainment till
Mine enemy has more power.
[*He draws, and is charmed from moving*]

MIRANDA. O dear father,
Make not too rash a trial of him, for
He 's gentle, and not fearful.

PROSPERO. What, I say,

452. lest $F_4$ | least $F_1F_2F_3$. 469. and Ff | tho' Hanmer.

452–453. Thrice in *The Merchant of Venice* 'light' is punned upon.

469. gentle, and not fearful. This clearly means that Ferdinand is brave and high-spirited, so that, if pressed too hard, he will rather die than succumb. It is a good old notion that bravery and gentleness naturally go together.

My foot my tutor! Put thy sword up, traitor;
Who mak'st a show, but dar'st not strike, thy conscience
Is so possess'd with guilt: come from thy ward;
For I can here disarm thee with this stick,
And make thy weapon drop.

MIRANDA. Beseech you, father!

PROSPERO. Hence! hang not on my garments.

MIRANDA. Sir, have pity;
I'll be his surety.

PROSPERO. Silence! one word more
Shall make me chide thee, if not hate thee. What,
An advocate for an impostor! hush!
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish wench!
To th' most of men this is a Caliban,
And they to him are angels.

MIRANDA. My affections
Are, then, most humble; I have no ambition
To see a goodlier man.

470. **foot** | foote Ff | fool Dyce (S. Walker conj.) | child Dryden.
471. **mak'st** $F_1$ | makes $F_2F_3F_4$.
472. so $F_1$ | $F_2F_3F_4$ omit.

470. **My foot my tutor**: my inferior to instruct me! 'Foot' may here by metonymy be applied to 'one who is at the feet' in the way of supplication. Miranda is kneeling, holding on to her father's robes, as line 475 indicates. But cf. *Timon of Athens*, I, i, 94.

472. **ward**: posture of defence. Ferdinand is standing with his sword drawn, and his body planted, ready to defend himself. Cf. *1 Henry IV*, II, iv, 215.

474. With 'beseech' the first personal pronoun is sometimes omitted. Cf. II, i, 1; *The Winter's Tale*, I, ii, 264. Similarly, 'I pray thee' is contracted to 'pray thee,' and finally to 'prythee,' or 'prithee.'

479. **is**. See note, I, i, 15. Cf. IV, i, 259; V, i, 216.

PROSPERO. Come on; obey:
Thy nerves are in their infancy again,
And have no vigour in them.
FERDINAND. So they are:
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats
To whom I am subdu'd, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o' th' earth
Let liberty make use of; space enough
Have I in such a prison.
PROSPERO. [*Aside*] It works. [*To* FERDINAND] Come on.
Thou hast done well, fine Ariel! [*To* FERDINAND] Follow me.
[*To* ARIEL] Hark what thou else shalt do me.
MIRANDA. Be of comfort;
My father 's of a better nature, sir,
Than he appears by speech: this is unwonted
Which now came from him.
PROSPERO. Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.
ARIEL. To th' syllable.
PROSPERO. Come, follow. Speak not for him. [*Exeunt*]

494. [*Aside*] Capell | Ff omit.
494, 495. [*To* FERDINAND] Globe | Ff omit.
496. [*To* ARIEL] Globe | Ff omit.

485. **nerves**: sinews. Shakespeare always uses the word 'nerve' or 'nerves' in this sense. Cf. *Hamlet*, I, iv, 83; *Macbeth*, III, iv, 102.
489. For the ellipsis of 'neither' before 'nor,' see Abbott, § 396.

# ACT II

## SCENE I. *Another part of the island*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *and others*

GONZALO. Beseech you, sir, be merry: you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe
Is common; every day some sailor's wife,
The masters of some merchant, and the merchant,
Have just our theme of woe: but for the miracle —
I mean our preservation — few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

ALONSO. Prithee, peace.

SEBASTIAN. He receives comfort like cold porridge.

ANTONIO. The visitor will not give him o'er so.

*Another . . . island* Pope | Ff omit.
3. **hint** | stint Warburton.
5. **masters** | Masters Ff | Master Johnson | Mistress Steevens conj.

1. **sir**: Alonso. He thinks Ferdinand is drowned. Cf. line 105.

3–6. Cf. Tennyson's *In Memoriam*, VI. — **hint of woe**: cause of sorrow. In *In Memoriam*, XIV, Tennyson has 'hint of death.' — **masters of some merchant**: owners of a merchant ship.

11. Antonio cynically calls Gonzalo a 'visitor' in allusion to the office of one who visits the sick or the afflicted to give counsel and consolation. The caustic, scoffing humor of Sebastian and Antonio in this scene is wisely conceived.

SEBASTIAN. Look, he 's winding up the watch of his wit; by and by it will strike.

GONZALO. Sir, —

SEBASTIAN. One: tell.

GONZALO. When every grief is entertain'd that 's offer'd, Comes to the entertainer —

SEBASTIAN. A dollar.

GONZALO. Dolour comes to him, indeed: you have spoken truer than you purpos'd.

SEBASTIAN. You have taken it wiselier than I meant you should.

GONZALO. Therefore, my lord, —

ANTONIO. Fie, what a spendthrift is he of his tongue!

ALONSO. I prithee, spare.

GONZALO. Well, I have done: but yet —

SEBASTIAN. He will be talking.

ANTONIO. Which, of he or Adrian, for a good wager, first begins to crow?

SEBASTIAN. The old cock.

ANTONIO. The cockerel.

SEBASTIAN. Done! The wager?

ANTONIO. A laughter.

SEBASTIAN. A match!

15. One $F_1$ | On $F_2F_3F_4$.
16-17. Lines in Ff end enter- tain'd, entertainer.
28-29. As verse in Ff.

15. **One**: **tell**: the watch of his wit has struck one; keep count. 'Tell' (Anglo-Saxon *tellan*) is an old verb meaning 'count.' Cf. *Psalms*, cxlvii, 4: "He telleth the number of the stars."

28. **Which, of he or Adrian**. This is an obsolete form of speech. It is a combination of two constructions, 'Which, he or Adrian,' and 'Which of them, he or Adrian.' The same elliptical form of expression occurs in *A Midsummer Night's Dream*, III, ii, 336–337.

ADRIAN. Though this island seem to be desert, —

SEBASTIAN. Ha, ha, ha! — So, you 're paid.

ADRIAN. Uninhabitable, and almost inaccessible, —

SEBASTIAN. Yet, —

ADRIAN. Yet, —

ANTONIO. He could not miss 't.

ADRIAN. It must needs be of subtle, tender, and delicate temperance.

ANTONIO. Temperance was a delicate wench.

SEBASTIAN. Ay, and a subtle; as he most learnedly deliver'd.

ADRIAN. The air breathes upon us here most sweetly.

SEBASTIAN. As if it had lungs, and rotten ones.

ANTONIO. Or as 't were perfum'd by a fen.

GONZALO. Here is every thing advantageous to life.

ANTONIO. True; save means to live.

SEBASTIAN. Of that there 's none, or little.

GONZALO. How lush and lusty the grass looks! how green!

ANTONIO. The ground, indeed, is tawny.

SEBASTIAN. With an eye of green in 't.

36. SEBASTIAN. **Ha, ha . . . paid.** Theobald | *Seb.* Ha, ha, ha! *Ant.* So: you 'r paid. Ff | *Seb.* Ha, ha, ha! *Ant.* So, you 've pay'd Capell.

36. As the textual notes show, the Folios give "So you 'r paid" to Antonio. But Theobald's arrangement is undoubtedly right. A laugh having been agreed upon as the wager, and Sebastian having lost, he now pays with a laugh.

42. By 'temperance' Adrian means 'temperature,' and Antonio plays upon the word, alluding, perhaps, to the Puritan custom of bestowing the names of the cardinal virtues upon their children.

52. **lush and lusty**: luxuriant and vigorous.

54. **an eye of green**: a slight shade of green. Cf. Fr. *œil*. Murray quotes from Evelyn's *Acetaria*, "Oyl . . . with an eye . . . of Olive green." The simple Gonzalo is the 'eye of green' in the grass.

ANTONIO. He misses not much.

SEBASTIAN. No; he doth but mistake the truth totally.

GONZALO. But the rarity of it is, — which is indeed almost beyond credit, —

SEBASTIAN. As many vouch'd rarities are.

GONZALO. That our garments, being, as they were, drench'd in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dy'd than stain'd with salt water.

ANTONIO. If but one of his pockets could speak, would it not say he lies?

SEBASTIAN. Ay, or very falsely pocket up his report.

GONZALO. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

SEBASTIAN. 'T was a sweet marriage, and we prosper well in our return.

ADRIAN. Tunis was never grac'd before with such a paragon to their queen.

GONZALO. Not since widow Dido's time.

ANTONIO. Widow! a pox o' that! How came that widow in? widow Dido!

SEBASTIAN. What if he had said 'widower Æneas' too? Good Lord, how you take it!

57. rarity $F_3F_4$ | rariety $F_1F_2$. 59. rarities $F_3F_4$ | rarieties $F_1F_2$.

55. **He misses not much**: he is not far wrong.

61. **glosses**: glossiness. Perhaps 'glosses' is a misprint for the old singular 'glosse.'

72. **to**: for. Cf. "Wilt thou have this woman to thy wedded wife?" in the Marriage Office; also *Mark*, xii, 23, "The seven had her to wife"; *Luke*, iii, 8, "Abraham to our father."

73. Dido was one of the heroines of Renaissance poetry.

ADRIAN. 'Widow Dido,' said you? you make me study of that: she was of Carthage, not of Tunis.

GONZALO. This Tunis, sir, was Carthage.

ADRIAN. Carthage!

GONZALO. I assure you, Carthage.

ANTONIO. His word is more than the miraculous harp.

SEBASTIAN. He hath rais'd the wall, and houses too.

ANTONIO. What impossible matter will he make easy next?

SEBASTIAN. I think he will carry this island home in his pocket and give it his son for an apple.

ANTONIO. And, sowing the kernels of it in the sea, bring forth more islands.

GONZALO. Ay.

ANTONIO. Why, in good time.

GONZALO. Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

ANTONIO. And the rarest that e'er came there.

SEBASTIAN. Bate, I beseech you, widow Dido.

ANTONIO. O, widow Dido; ay, widow Dido.

GONZALO. Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

ANTONIO. That sort was well fish'd for.

83. Globe gives to Sebastian.
90. Staunton gives to Alonso.
98. **sir, my doublet** | Sir my doublet $F_1$ | my doublet, sir $F_2F_3F_4$.

83. Amphion raised the walls of Thebes to the music of his lyre, but Gonzalo, by insisting that Tunis was Carthage, has raised a whole city by the word of his mouth.

90. Staunton conjectures that this 'Ay' is an exclamation by Alonso on awaking from his trance of grief.

100. The 'fish'd for' implies that Gonzalo had hesitated before he got out his qualification 'in a sort.'

GONZALO. When I wore it at your daughter's marriage?

ALONSO. You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost; and, in my rate, she too,
Who is so far from Italy remov'd,
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?

FRANCISCO. Sir, he may live:
I saw him beat the surges under him,
And ride upon their backs; he trod the water,
Whose enmity he flung aside, and breasted
The surge most swoln that met him; his bold head
'Bove the contentious waves he kept, and oared
Himself with his good arms in lusty stroke
To th' shore, that o'er his wave-worn basis bowed,
As stooping to relieve him: I not doubt
He came alive to land.

ALONSO. No, no, he 's gone.

SEBASTIAN. Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;

114. **oared** Ff | oar'd Pope. 116. **bowed** Ff | bow'd Rowe.

103. **stomach of my sense**: inclination of my feelings.

105. **in my rate, she too**: in my opinion, she too is lost.

109–118. "It is difficult, if not impossible, to believe that Shakespeare wrote these lines, in which there seems to be but one trace of him, and that is 'oared.'" — Furness.

112. Cf. the description of Cæsar swimming the Tiber, *Julius Cæsar*, I, ii, 107–109.

116. **his**: its. 'His' is the old regular possessive neuter.

Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on 't.

ALONSO. Prithee, peace.

SEBASTIAN. You were kneel'd to, and importun'd otherwise,
By all of us; and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' th' beam should bow. We have lost your son,
I fear, for ever: Milan and Naples have
Moe widows in them of this business' making
Than we bring men to comfort them:
The fault 's your own.

ALONSO. So is the dear'st o' th' loss.

GONZALO. My lord Sebastian,
The truth you speak doth lack some gentleness,

126. **Weigh'd** $F_4$ | Waigh'd $F_1$ $F_2F_3$ | Sway'd Jervis conj. 127. **o' th'** Ff | the Pope. 129. **Moe** | Mo $F_1$ | More Rowe.

123. **Who.** The antecedent undoubtedly is 'eye'; see note, I, ii, 7. The line may be interpreted, Which hath cause to sprinkle or water your grief with tears. This would intensify the grief. — **grief on 't**: grief arising out of it, that is, from the loss or banishment of Claribel.

124. **importun'd.** In Shakespeare always accented on the penult.

126–127. Hesitated between reluctance and obedience which way the balance should turn or incline. Pope omitted 'o'; Spence suggested 'o 't the'; Malone read 'she 'd' for 'should'; but the expression in the Folios, though elliptical, is perfectly intelligible.

129. **Moe**: more. In Middle English 'moe' or 'mo' was used of number and with collective nouns; 'more' had reference specifically to size.

131. **the dear'st o'**: the most acutely felt part of. 'Dear' was used in the sixteenth century and later to describe anything that causes strong emotion, whether of pleasure or of pain. Cf. 'dearest foe,' *Hamlet*, I, ii, 182. In *Richard III*, V, ii, 21, the Quartos read 'greatest need,' the Folios 'deerest (dearest) need.'

And time to speak it in: you rub the sore,
When you should bring the plaster.

SEBASTIAN. Very well.

ANTONIO. And most chirurgeonly.

GONZALO. It is foul weather in us all, good sir,
When you are cloudy.

SEBASTIAN. Foul weather!

ANTONIO. Very foul.

GONZALO. Had I plantation of this isle, my lord, —

ANTONIO. He 'd sow 't with nettle-seed.

SEBASTIAN. Or docks, or mallows.

GONZALO. And were the king on 't, what would I do?

SEBASTIAN. Scape being drunk for want of wine.

GONZALO. I' th' commonwealth I would by contraries
Execute all things: for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;

148. **Bourn** | Borne $F_1F_2$ | Born $F_3F_4$.

136. **chirurgeonly**: skilfully, like a good surgeon.

137–138. The meaning is, Your gloom makes us all gloomy. A cloud in the face is a common metaphor both for anger and for sorrow. Antonio's retort suggests a quibble in 'foul.'

139. Gonzalo uses 'plantation' in the sense of 'colonization'; Antonio and Sebastian take it as meaning 'planting.'

143–160. Gonzalo's description of an ideal commonwealth owes much to two passages in a chapter called *Of the Caniballes* in Florio's translation of Montaigne's *Essays*. See Introduction, Sources. Cf. note, I, ii, 284.

147. **succession**: tenure of property by inheritance.

148. **Bourn**: boundary. Cf. *Hamlet*, III, i, 79; *King Lear*, IV, vi, 57. Skeat and Murray recognize this as etymologically a distinct

No use of metal, corn, or wine, or oil;
No occupation; all men idle, all,
And women too, but innocent and pure;
No sovereignty: —

SEBASTIAN. Yet he would be king on 't.

ANTONIO. The latter end of his commonwealth forgets the beginning.

GONZALO. All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.

SEBASTIAN. No marrying 'mong his subjects?

ANTONIO. None, man; all idle.

GONZALO. I would with such perfection govern, sir,
T' excel the golden age.

SEBASTIAN. 'Save his majesty!

159. it $F_1F_2$ | its $F_3F_4$. 164. 'Save $F_1F_2F_3$ | Save $F_4$.

word from 'bourn' ('burn'), meaning 'a stream,' as in *King Lear*, III, vi, 27, "Come o'er the bourn, Bessy, to me." 'Bourn,' meaning 'boundary,' is from Fr. *borne*, Old Fr. *boune*, and is a doublet of 'bound'; 'bourn,' meaning 'stream,' is from the Middle English *bourne*. — **tilth**: tillage-ground, cultivated soil. Cf. *Measure for Measure*, I, iv, 44. Modern poets have restored this good old word.

157. **engine**: instrument of war. Cf. *Othello*, III, iii, 355.

159. **foison**: plenty. So in IV, i, 110. Shakespeare uses the word five times, usually with reference to the fruits of the soil. It is the Fr. *foison* (Old Fr. *fuison*), from Low Lat. *fusionem*, accusative of *fusio*. Cf. 'pro-fusion.'

164. 'The golden age' is that fabulous period in "the dark backward and abysm of time" when men knew nothing of sin and sorrow, and were so wise and good as to have no need of laws and

ANTONIO. Long live Gonzalo!

GONZALO. And, — do you mark me, sir? 165

ALONSO. Prithee, no more: thou dost talk nothing to me.

GONZALO. I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing. 170

ANTONIO. 'T was you we laugh'd at.

GONZALO. Who in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still.

ANTONIO. What a blow was there given!

SEBASTIAN. And it had not fallen flat-long. 175

GONZALO. You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

175. **And** Ff | An Pope. 176. **mettle** | mettal F1.

government. Cf. *As You Like It*, I, i, 124–125: "and fleet the time carelessly [that is, 'free from all anxiety'], as they did in the golden world." *The Golden Age Restored* is the name of one of Ben Jonson's Masques. Cf. Milton's *Ode on the Nativity*, line 135. — **'Save**: God save. The editors of the First Folio in this instance paid deference to the famous statute of James I forbidding profanity on the stage.

168–169. **sensible and nimble**: sensitive and easily excited. "These gentlemen of 'sensible and nimble lungs' are like those described in *Hamlet*, II, ii, 337, 'whose lungs are tickle o' the sere.'" — Clar.

173. **to**: in comparison with. See Abbott, § 187.

175. **And**: if. — **flat-long**. The idea is of a sword handled so awkwardly as to hit with the side, and not with the edge. Cf. 'flatling strooke,' *The Faerie Queene*, V, v, 18.

176. **brave mettle**: splendid spirit. Cf. 'quick mettle,' *Julius Cæsar*, I, ii, 300. Cf. 'mettlesome' as applied to horses.

177. **sphere**: orbit. Cf. *A Midsummer Night's Dream*, II, i, 7. — **would continue**: should continue. See Abbott, § 329; also the criticism of Abbott's contention in Clar.

*Enter* ARIEL, *invisible, playing solemn music*

SEBASTIAN. We would so, and then go a bat-fowling.

ANTONIO. Nay, good my lord, be not angry.

GONZALO. No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep? for I am very heavy.

ANTONIO. Go sleep, and hear us.

[*All sleep but* ALONSO, SEBASTIAN, *and* ANTONIO]

ALONSO. What, all so soon asleep! I wish mine eyes
Would, with themselves, shut up my thoughts: I find
They are inclin'd to do so.

SEBASTIAN. Please you, sir,
Do not omit the heavy offer of it:
It seldom visits sorrow; when it doth,
It is a comforter.

ANTONIO. We two, my lord,
Will guard your person while you take your rest,

179. *invisible* Malone | Ff omit.
184. [*All sleep* ... ANTONIO] Capell (substantially) | Ff omit.
186-188. **Would . . . it** Pope's arrangement | four lines in Ff, ending **thoughts, so, sir, it.**
189-190. **It . . . comforter** Pope's arrangement | one line in Ff.

179. 'Bat-fowling' was a term used of catching birds in the night. Fielding, in *Joseph Andrews*, calls it 'bird-batting,' and says it "is performed by holding a large clap-net before a lantern, and at the same time beating the bushes; for the birds, when they are disturbed from their places of rest or roost, immediately make to the light, and so are enticed within the net."— Book II, Chapter X.

181–182. **adventure my discretion**: risk my reputation for good sense. Cf. *Acts*, xix, 31.

184. Probably a *hysteron proteron* for 'Hear us, and go sleep.' In previous editions of Hudson's Shakespeare Keightley's suggestion of reading 'not' after 'hear us' was adopted.

188. Do not slight the offer of drowsiness (heaviness). 'Heavy' is used proleptically or anticipatively. 'It' refers to 'sleep.'

And watch your safety.

ALONSO. Thank you. Wondrous heavy.

[ALONSO *sleeps*. *Exit* ARIEL]

SEBASTIAN. What a strange drowsiness possesses them!

ANTONIO. It is the quality o' th' climate.

SEBASTIAN. Why

Doth it not, then, our eyelids sink? I find not

Myself dispos'd to sleep.

ANTONIO. Nor I; my spirits are nimble.

They fell together all, as by consent;

They dropp'd, as by a thunder-stroke. What might,

Worthy Sebastian, O, what might! No more:

And yet methinks I see it in thy face,

What thou shouldst be: th' occasion speaks thee; and

My strong imagination sees a crown

Dropping upon thy head.

SEBASTIAN. What, art thou waking?

ANTONIO. Do you not hear me speak?

SEBASTIAN. I do; and surely

It is a sleepy language, and thou speak'st

Out of thy sleep. What is it thou didst say?

This is a strange repose, to be asleep

With eyes wide open; standing, speaking, moving,

And yet so fast asleep.

ANTONIO. Noble Sebastian,

192. [ALONSO *sleeps* Capell | Ff omit.—*Exit* ARIEL] Malone | Ff omit.

195-196. **find not Myself** Rowe | finde Not my selfe Ff.

201. **th' occasion speaks thee.** Antonio is probably aiming to tempt Sebastian by flattery, declaring that he sees royalty or majesty in his looks, and that the present occasion bespeaks, points out, or proclaims, his elevation to the throne.

Thou let'st thy fortune sleep — die, rather; wink'st
Whiles thou art waking.

SEBASTIAN. Thou dost snore distinctly;
There 's meaning in thy snores.

ANTONIO. I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.

SEBASTIAN. Well, I am standing water.

ANTONIO. I 'll teach you how to flow.

SEBASTIAN. Do so: to ebb
Hereditary sloth instructs me.

ANTONIO. O,
If you but knew how you the purpose cherish
Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

SEBASTIAN. Prithee, say on:
The setting of thine eye and cheek proclaim

**210–211. wink'st . . . waking**: closest thine eyes as if asleep while thou art awake. For 'whiles' in the sense of 'while' see Skeat.

**214–215. which . . . o'er**: the doing of which will make thee thrice as great as thou art now. — **standing water**: water between ebb and flow, ready to be moved in either direction. Cf. *Twelfth Night*, I, v, 168: "'T is with him in standing water, between boy and man."

216. Sebastian shows that he both takes and welcomes Antonio's suggestion, by his making it a theme of jest; and the more he thus denudes the hint of obscurity by playing with it, the more he clothes it with his own approval.

**220. Ebbing men**: men whose fortunes are ebbing away or declining.

**223. setting**: fixed look. Cf. *Lucrece*, line 1662: "With sad set eyes." — **proclaim**. The false concord is due to what Abbott calls 'confusion of proximity.' See § 412.

A matter from thee; and a birth indeed
Which throes thee much to yield.
ANTONIO. Thus, sir:
Although this lord of weak remembrance, this,
Who shall be of as little memory
When he is earth'd, hath here almost persuaded —
For he 's a spirit of persuasion, only
Professes to persuade — the king his son 's alive,
'T is as impossible that he 's undrown'd
As he that sleeps here swims.
SEBASTIAN. I have no hope
That he 's undrown'd.
ANTONIO. O, out of that no hope,
What great hope have you! no hope that way is
Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?
SEBASTIAN. He 's gone.
ANTONIO. Then, tell me,
Who 's the next heir of Naples?
SEBASTIAN. Claribel.

225. **throes** Pope | throwes $F_1F_2$ $F_3$ | throws $F_4$. 237. **doubt** Ff | drops Hanmer | doubts Capell.

225. **throes thee much to yield**: pains thee much to bring forth. The same metaphor unites 'birth,' 'throes,' and 'yield.'

226. **lord of weak remembrance**: lord with memory weakened by old age. Is this Gonzalo or Francisco? Probably the former.

227. Who will be as quickly forgotten as he is to forget.

236. **a wink**: as much as may be measured by a wink of the eye.

237. **But doubt discovery there**: without suspecting that nothing can be found there. This is the probable meaning if the text of the

ANTONIO. She that is queen of Tunis; she that dwells
Ten leagues beyond man's life; she that from Naples
Can have no note, unless the sun were post, —
The man i' the moon 's too slow, — till new-born chins
Be rough and razorable; she that from whom
We all were sea-swallow'd, though some cast again;
And by that destiny to perform an act
Whereof what 's past is prologue; what to come
In yours and my discharge.
SEBASTIAN. What stuff is this! How say you?

**244. that from whom** Ff Camb | from whom Rowe Delius | that — from whom? Globe (Spedding conj.). **247. is** $F_1$ | in $F_2F_3F_4$ Rowe. **248. In** Ff | Is Pope Hanmer Johnson | 'S in Daniel conj.

Folios be retained. In previous editions of Hudson's Shakespeare, 'Nor aught discover' was suggested as a possible emendation.

**241. man's life**: what a man could travel in his lifetime. This is the natural interpretation. The passage is intentional hyperbole, and Sebastian, by exclaiming "What stuff is this!" shows that he takes it so. In his later plays Shakespeare occasionally translates the language of space into that of time, and *vice versa*. Cf. 'wink,' in line 236; *Coriolanus*, IV, vi, 67–68: "revenge as spacious as between The young'st and oldest thing."

**242. have no note**: receive no information. — **post**: messenger.

**244. she that from whom**: in coming back from whom. The redundant 'that' has been rejected by many editors, following Rowe. "There is a confusion of two constructions; Antonio beginning a fresh sentence as he had done the three previous ones, with 'she that,' and then changing abruptly to 'from whom,' which made the preceding relative superfluous." — Clar.

**245–248.** Though some of us were thrown up on shore again; and by that destiny are marked out to perform an act begun by these past events but the completion of which is in your hands and mine. 'Cast' seems to be used here in the double sense of 'ease the stomach of' (cf. the punning use of the word in *Macbeth*, II, iii, 46: "I made a shift to cast him") and 'assign a part.' Hence 'act' and 'prologue.'

'T is true, my brother's daughter 's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

ANTONIO. A space whose every cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake!' Say, this were death
That now hath seiz'd them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps: lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

SEBASTIAN. Methinks I do.

ANTONIO. And how does your content
Tender your own good fortune?

SEBASTIAN. I remember
You did supplant your brother Prospero.

ANTONIO. True:

253. to $F_1$ | by $F_2F_3F_4$.

253. **us.** This refers to the 'every cubit' of line 251.

259–260. **could make . . . deep chat**: could teach a jackdaw to talk as wisely. Some interpret, 'could prove myself to be as wise a talker.' While to-day 'chough' is the name given to the red-legged crow which frequents sea cliffs, it was formerly applied to any sort of crow, but especially the jackdaw. Cf. *All's Well that Ends Well*, IV, i, 22–23: "chough's language, gabble enough, and good enough."

263–264. How does your present contentment (i.e. seeming indifference) regard (look out for) your own advantage or interest?

And look how well my garments sit upon me;
Much feater than before: my brother's servants
Were then my fellows; now they are my men.

SEBASTIAN. But, for your conscience.

ANTONIO. Ay, sir; where lies that? if 't were a kibe,
'T would put me to my slipper: but I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candied be they,
And melt, ere they molest! Here lies your brother,
No better than the earth he lies upon,
If he were that which now he 's like, that 's dead;
Whom I with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They 'll take suggestion as a cat laps milk;

269. **conscience.** Ff | conscience? Globe Clar | conscience,— Theobald | conscience— Delius.

270. **where** Ff | but where Capell | and where Dyce. — **'t were** Ff | it were Steevens Delius.

267. **feater**: more gracefully. See note, I, ii, 379.

268. **fellows**: equals, companions. — **men**: servants. Cf. II, ii, 174.

270–271. **if 't were . . . my slipper**: if it were a heel-sore, it would make me wear a slipper. Cf. *King Lear*, I, v, 8–9: "If a man's brains were in 's heels, were it not in danger of kibes?"

273. **candied**: congealed. Cf. *Timon of Athens*, IV, iii, 225–226: "will the cold brook, Candied with ice, caudle thy morning taste?"

276. Cf. lines 254–255. Cf. Shelley's *Queen Mab*, 1–2:

> How wonderful is Death!
> Death and his brother Sleep.

280. **Sir Prudence.** Cf. 'Sir Oracle' in *The Merchant of Venice*, I, i, 93.

282. **suggestion**: evil prompting, temptation. Cf. *Macbeth*, I, iii, 134. They (the other lords present) will fall in with any temptation.

They 'll tell the clock to any business that
We say befits the hour.

SEBASTIAN. Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I 'll come by Naples. Draw thy sword: one stroke
Shall free thee from the tribute which thou pay'st;
And I the king shall love thee.

ANTONIO. Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.

SEBASTIAN. O, but one word. [*They talk apart*]

*Re-enter* ARIEL, *invisible, with music and song*

ARIEL. My master through his art foresees the danger
That you, his friend, are in; and sends me forth —
For else his project dies — to keep them living.
[*Sings in* GONZALO'S *ear*]

While you here do snoring lie,
Open-ey'd conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake! awake!

285. **precedent** Pope | president Ff.
290. [*They talk apart*] Capell | Ff omit.
291. *Re-enter* . . . | Enter . . . Capell | Enter Ariell with Musicke and Song Ff.

283. **tell**: count. See note, line 15. They 'll speak whatever words we choose to have them speak.

286. **come by**: get possession of, obtain. The expression is still used colloquially. Cf. *The Merchant of Venice*, I, i, 3; I, ii, 9.

290. **fall it**: let it fall. See Abbott, § 291.

292–293. The change from 'you' to 'them' is dramatically effective.

ANTONIO. Then let us both be sudden.
GONZALO. Now, good angels
Preserve the king! [*They wake*]
ALONSO. Why, how now? Ho, awake! Why are you drawn?
Wherefore this ghastly looking?
GONZALO. What 's the matter?
SEBASTIAN. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions: did 't not wake you?
It struck mine ear most terribly.
ALONSO. I heard nothing.
ANTONIO. O, 't was a din to fright a monster's ear,
To make an earthquake! sure, it was the roar
Of a whole herd of lions.
ALONSO. Heard you this, Gonzalo?
GONZALO. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:
I shak'd you, sir, and cried: as mine eyes open'd
I saw their weapons drawn: there was a noise,
That 's verily. 'T is best we stand upon our guard,
Or that we quit this place: let 's draw our weapons.

301. [*They wake*] Rowe | Ff omit. 315. **verily** Ff | verity Pope.

**300. sudden**: quick, speedy. Cf. *Julius Cæsar*, III, i, 19.

**300–303.** In previous editions of Hudson's Shakespeare, Dyce's distribution of the speeches was given as follows:

GONZA. [*Waking*] Now, good angels
Preserve the king! — [*To* SEBAS. *and* ANTO.] Why, how now! — [*To* ALON.] Ho, awake! —
[*To* SEBAS. *and* ANTO.] Why are you drawn? wherefore this ghastly looking?
ALON. [*Waking*] What 's the matter?

**315. verily**. For adverbs after 'is' see Abbott, § 78.

ALONSO. Lead off this ground; and let 's make further search
For my poor son.
GONZALO. Heavens keep him from these beasts!
For he is, sure, i' th' island.
ALONSO. Lead away.
ARIEL. Prospero my lord shall know what I have done:
So, king, go safely on to seek thy son. [*Exeunt*]

## SCENE II. *Another part of the island*

*Enter* CALIBAN *with a burden of wood. A noise of thunder heard*

CALIBAN. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! His spirits hear me,
And yet I needs must curse. But they 'll nor pinch,
Fright me with urchin-shows, pitch me i' th' mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em: but
For every trifle are they set upon me;
Sometime like apes, that mow and chatter at me,

*Another . . . island* | Chances to another . . . Island Pope | Ff omit.
4. **nor** $F_1F_2$ | not $F_3F_4$.
9. **mow** Dyce | moe Ff.

320–321. The only regular exit 'rhyme tag' in the play.

3. **inch-meal**: inch by inch. Cf. *Cymbeline*, V, v, 52. So 'piece-meal,' and 'limb-meal' (*Cymbeline*, II, iv, 147).

5. **urchin-shows**: apparitions of goblins. See note, I, ii, 326.

6. **like a firebrand.** The reference is to the *ignis fatuus* (will-o'-the-wisp, jack-o'-lantern, German *elf-licht*). Cf. Puck's doings in *A Midsummer Night's Dream*, II, i, 39; III, i, 112.

9. **mow**: make grimaces. Cf. 'with mop and mow,' IV, i, 47.

And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.

*Enter* TRINCULO

Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I 'll fall flat;
Perchance he will not mind me.

TRINCULO. Here 's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' th' wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve

21. **bombard**: a large leathern wine-vessel. Cf. *1 Henry IV*, II, iv, 497. Originally the word meant a kind of cannon or engine for discharging heavy missiles.

26. **Poor-John**: hake-fish, dried and salted.

29. **make a man**: make a man's fortune. Cf. *A Midsummer Night's Dream*, IV, ii, 17; *Othello*, I, ii, 51. Such exhibitions as are here referred to were common in Elizabethan England. Cf. *Macbeth*, V, viii, 25–27; *Antony and Cleopatra*, IV, xii, 33–34.

a lame beggar, they will lay out ten to see a dead Indian. Legg'd like a man! and his fins like arms! Warm, o' my troth! I do now let loose my opinion, hold it no longer; this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

*Enter* STEPHANO, *singing; a bottle in his hand*

STEPHANO. I shall no more to sea, to sea,
Here shall I die ashore,—

This is a very scurvy tune to sing at a man's funeral: well, here 's my comfort. [*Drinks*]

[*Sings*] The master, the swabber, the boatswain, and I,
The gunner and his mate,
Lov'd Mall, Meg, and Marian, and Margery,
But none of us car'd for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She lov'd not the savour of tar nor of pitch;
Then to sea, boys, and let her go hang!

This is a scurvy tune too; but here 's my comfort. [*Drinks*]

35. [*Thunder*] Capell | Ff omit.
38. dregs | drench Collier.
40. Scene III Pope. — *a bottle in his hand* Capell | Ff omit.

36. **gaberdine**: a long, coarse outer garment or frock. Spanish *gabardina*. Cf. *The Merchant of Venice*, I, iii, 113.

44–51. "There 's good stuff in that song; the writer must have smelt salt water; snuffed the sea-breeze with a hearty relish, and often had his jacket wetted with the spray." — *St. James's Magazine.*

48. **tang**: sharp, shrill note. A cognate of 'twang.'

CALIBAN. Do not torment me: — Oh!

STEPHANO. What's the matter? Have we devils here? Do you put tricks upon 's with savages and men of Ind, ha? I have not 'scaped drowning to be afeard now of your four legs; for it hath been said, As proper a man as ever went on four legs cannot make him give ground; and it shall be said so again, while Stephano breathes at nostrils.

CALIBAN. The spirit torments me: — Oh! 60

STEPHANO. This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover him, and keep him tame, and get to Naples with him, he 's a present for any emperor that ever trod on neat's-leather. 66

CALIBAN. Do not torment me, prithee:
I 'll bring my wood home faster.

STEPHANO. He 's in his fit now, and does not talk after the wisest. He shall taste of my bottle: if he have never

55. **savages** Johnson|salvages Ff. 59. **at** $F_2F_3F_4$|at' $F_1$|at his Rowe.
56. **afeard** $F_1F_2F_3$ | afraid $F_4$. 67–68. Prose in Ff.

55. An allusion probably to the impostures practised by Elizabethan showmen, who often exhibited sham wonders supposed to be brought by seamen from America and other foreign countries.

57. **As proper a man.** Cf. 'As proper men' in *Julius Cæsar*, I, i, 28.

66. **ever trod on neat's-leather.** This expression is also found in *Julius Cæsar*, I, i, 29. — **neat's-leather**: ox-hide. 'Neat' is Anglo-Saxon *neát*, 'ox,' 'cow.' Cf. *The Winter's Tale*, I, ii, 125.

67–68. While the Folios print this speech, and that in lines 74–76, in prose, it is well to indicate the essentially rhythmical character of Caliban's utterances. "There is no character in the play whose words fall at times into sweeter cadences; if the Æolian melodies of the air are sweet, the deep bass of the earth is no less rhythmically resonant." — Furness.

drunk wine afore, it will go near to remove his fit. If I can recover him, and keep him tame, I will not take too much for him: he shall pay for him that hath him, and that soundly.

CALIBAN. Thou dost me yet but little hurt;
Thou wilt anon, I know it by thy trembling:
Now Prosper works upon thee.

STEPHANO. Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend; open your chops again.

TRINCULO. I should know that voice: it should be — but he is drown'd; and these are devils: O defend me!

STEPHANO. Four legs, and two voices, — a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come. Amen! I will pour some in thy other mouth.

74-76. Prose in Ff. 78. you, cat | you Cat Ff.

72–73. **I will not take too much for him**: I'll take as much as I can get. The irony is made clearer in the next sentence.

75. Trembling was a sure sign of demoniacal possession.

78. Shakespeare gives his characters appropriate language; they blurt out proverbs in their drink: "Good liquor will make a cat speak," and "He who sups with the devil has need of a long spoon" (lines 92–93. Cf. *The Comedy of Errors*, IV, iii, 64–65). In the moral plays the Vice, with a long wooden spoon, was often represented eating out of the same platter as the Devil.

88. Stephano is frightened and put to his religion; and 'Amen!' is the best he can do towards praying. Or 'Amen!' may simply mean 'Stop! that's enough for this mouth!'

TRINCULO. Stephano!

STEPHANO. Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster: I will leave him; I have no long spoon.

TRINCULO. Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo — be not afeard — thy good friend Trinculo.

STEPHANO. If thou beest Trinculo, come forth: I 'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How cam'st thou to this moon-calf?

TRINCULO. I took him to be kill'd with a thunder-stroke. But art thou not drown'd, Stephano? I hope now thou art not drown'd. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scap'd!

STEPHANO. Prithee, do not turn me about; my stomach is not constant.

CALIBAN. [*Aside*] These be fine things, and if they be not sprites.
That 's a brave god, and bears celestial liquor:
I will kneel to him.

109. [*Aside*] Dyce | Ff omit. 109-111. Prose in Ff.

94. **beest.** Cf. *Paradise Lost*, I, 84: "If thou beest he." See Morris's *Outlines of English Accidence*, § 295.

99. **very**: real, veritable. Lat. *verus*. Cf. *Genesis*, xxvii, 24.

100. **moon-calf**: monstrosity. A lifeless, misshapen lump, supposed to be formed by the moon's influence.

109. **and if**: if. This reduplicate expression has an intensive effect. Cf. *Matthew*, xxiv, 48: "But and if that evil servant shall say in his heart." 'And' meaning 'if' is usually spelled 'an' in modern

STEPHANO. How didst thou scape? How cam'st thou hither? swear, by this bottle, how thou cam'st hither. I escap'd upon a butt of sack which the sailors heaved o'erboard, by this bottle! which I made of the bark of a tree with mine own hands, since I was cast ashore. 116

CALIBAN. I 'll swear upon that bottle to be thy
True subject; for the liquor is not earthly.

STEPHANO. Here; swear then how thou escap'dst.

TRINCULO. Swam ashore, man, like a duck: I can swim like a duck, I 'll be sworn. 121

STEPHANO. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

TRINCULO. O Stephano, hast any more of this?

STEPHANO. The whole butt, man: my cellar is in a rock by th' sea-side, where my wine is hid. How now, moon-calf! how does thine ague?

CALIBAN. Hast thou not dropp'd from heaven?

STEPHANO. Out o' th' moon, I do assure thee: I was the man i' th' moon when time was. 130

CALIBAN. I have seen thee in her, and I do adore thee:
My mistress show'd me thee, and thy dog, and thy bush.

116. **ashore** | a'-shore $F_1F_2$.
117-118. Prose in Ff.
120. **Swam** Steevens | Swom Ff | Swum Globe.

editions. In the Folios 'and' is the almost invariable form. In this sense 'and' is merely a special use of the ordinary conjunction.

130–132. Mediæval and Elizabethan literature abounds in traditions of 'the man in the moon.' Cf. *A Midsummer Night's Dream*, V, i, 136. "What a picture is unfolded to us of summer nights on the Enchanted Island, where . . . on the shore, overlooking the yellow sands where fairies foot it featly, sits the young instructress deciphering for the misshapen slave at her feet the features of the full-orbed moon." — Furness.

STEPHANO. Come, swear to that; kiss the book: I will furnish it anon with new contents: swear.

TRINCULO. By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The man i' th' moon! A most poor credulous monster! Well drawn, monster, in good sooth.

CALIBAN. I 'll show thee every fertile inch o' th' island;
And I will kiss thy foot: I prithee, be my god.

TRINCULO. By this light, a most perfidious and drunken monster! when 's god 's asleep, he 'll rob his bottle.

CALIBAN. I 'll kiss thy foot; I 'll swear myself thy subject.

STEPHANO. Come on then; down, and swear.

TRINCULO. I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him, —

STEPHANO. Come, kiss.

TRINCULO. But that the poor monster's in drink: an abominable monster!

CALIBAN. I 'll show thee the best springs; I 'll pluck thee berries;
I 'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I 'll bear him no more sticks, but follow thee,
Thou wondrous man.

TRINCULO. A most ridiculous monster, to make a wonder of a poor drunkard!

134. **new** $F_1$ | the new $F_2F_3F_4$.
135-138. Verse in Ff.
136. **weak** $F_1$ | shallow $F_2F_3F_4$.
139-140. Prose in Ff. — **island** $F_1$ | Isle $F_2F_3F_4$.
150. **abominable** $F_4$ | abhominable $F_1F_2F_3$.
151-155. Irregular verse in Ff.

135. **By this good light.** A common oath. Cf. III, ii, 14.
137–138. **Well drawn.** Caliban has just taken a large drink.

CALIBAN. I prithee, let me bring thee where crabs grow;
And I with my long nails will dig thee pig-nuts;
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset; I 'll bring thee
To clustering filberts, and sometimes I 'll get thee
Young scamels from the rock. Wilt thou go with me?

STEPHANO. I prithee now, lead the way without any more talking. Trinculo, the king and all our company else being

158-163. Prose in Ff.
161. **marmoset** Capell | Marmazet Ff | marmozet Steevens.
163. **scamels** Ff (see note below).
164. STEPHANO | Ste. $F_1$ | Cal. $F_2F_3F_4$.

159. **pig-nuts**: earth-nuts. The edible bulbous root of a plant common in English woodlands and still much sought for by boys.

161. **marmoset**: small monkey. This interesting word is from the Old Fr. *marmouset*, 'grotesque image.' "In 1280 latinized *marmosetum* (not *marmoretum* as given by Littré); in modern Fr. the word means also 'little man'; the sense 'ape,' though not found in Fr. dictionaries, is in provincial use." — Murray.

163. **scamels**. One of the famous word-puzzles in Shakespeare. Among the emendations suggested are 'shamois,' 'sea-malls' ('sea-mells,' i.e. 'sea-gulls'; this, Theobald's conjecture, is called by Herford very plausible), 'sea-mews,' 'staniels,' 'sea-owls,' 'squirrels,' etc. Furness's happy summing up of the discussions involved shows that spirit of strong sense and rich humor which goes far to explain his success as a Shakespeare editor:

> What 'scamels' are, or are not, may be learned from the portentous notes on the word, extending to two pages, wherein there has been proposed as a substitute every article of food known to man which begins and ends with *s*, from 'shamois' to 'sea-owls.' For my part I unblushingly confess that I do not know what 'scamels' are, and that I prefer to retain the word in the text, and to remain in utter, invincible ignorance. From the very beginning of the play we know that the scene lies in an enchanted island. Is this to be forgotten? Since the air is full of sweet sounds, why may not the rocks be inhabited by unknown birds of gay plumage, or by vague animals of a grateful and appetizing plumpness? Let the picture remain, of the dashing rocks, the stealthy, freckled whelp, and in the clutch of his long nails a young and tender scamel!

drown'd, we will inherit here. Here, bear my bottle: fellow Trinculo, we 'll fill him by and by again.

CALIBAN. [*Sings drunkenly.*]

Farewell, master; farewell, farewell!

TRINCULO. A howling monster; a drunken monster!

CALIBAN. No more dams I 'll make for fish;
Nor fetch in firing at requiring;
Nor scrape trenchering, nor wash dish:
'Ban, 'Ban, Ca-Caliban
Has a new master; get a new man.

Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!

STEPHANO. O brave monster! lead the way. [*Exeunt*]

171. Globe Delius print as two lines.
172. **trenchering** Ff | trencher Dryden Pope Globe Delius Camb.
173. **'Ban, 'Ban, Ca-Caliban** Capell | Ban' ban' Cacalyban Ff.
175. **hey-day** | high-day Ff.

166. **inherit**: take possession (without the notion of 'heirship'). Cf. IV, i, 154; *Cymbeline*, III, ii, 63. — **Here, bear my bottle.** Before these words Capell inserted the stage direction 'To Caliban,' but, as Camb points out, it appears from III, ii, 64, that Trinculo was intrusted with the office of bottle-bearer.

172. **trenchering.** Caliban, drunk, would naturally say 'trencher-ing' after 'firing' and 'requiring.' "There is a drunken swing in the original line, which is entirely lost in the precise, curtailed rhythm." — Grant White.

# ACT III

## SCENE I. *Before* PROSPERO'S *cell*

*Enter* FERDINAND, *bearing a log*

FERDINAND. There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone; and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what 's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father 's crabbed,
And he 's compos'd of harshness. I must remove
Some thousands of these logs and pile them up
Upon a sore injunction: my sweet mistress

*Before* PROSPERO'S *cell* Theobald | Prospero's cave Pope | Ff omit.
2. **sets** Rowe | set Ff.
9. **remove** Ff | move Pope.

1–2. **There be.** Cf. *Hamlet*, III, ii, 32. See Abbott, § 300. — **and their labour Delight in them sets off**: the delight we take in these painful sports offsets or compensates for the exertion they put us to. A similar thought occurs in *Macbeth*, II, iii, 55: "The labour we delight in physics pain." But some editors regard 'labour' as the subject and 'delight' as the object, taking 'set off' in the sense of 'show to the best advantage,' 'heighten,' as in *1 Henry IV*, I, ii, 238:

> Shall show more goodly and attract more eyes
> Than that which hath no foil to set it off.

Weeps when she sees me work; and says such baseness
Had never like executor. I forget;
But these sweet thoughts do even refresh my labours,
Most busy least, when I do it.

*Enter* MIRANDA; *and* PROSPERO *at a distance, unseen*

MIRANDA. Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoin'd to pile!
Pray, set it down, and rest you: when this burns,
'T will weep for having wearied you. My father
Is hard at study; pray, now, rest yourself:
He 's safe for these three hours.

15. **Most busy least,** | Most busie least, $F_2F_3F_4$ | Most busie lest, $F_1$ | Most busy lest, Globe Camb | Most busie-less Theobald | Most busiest Delius (Holt conj.).
*Enter . . . unseen* Rowe | Enter Miranda and Prospero Ff.
17. **you are** $F_1$ | thou art $F_2F_3F_4$.

15. **Most busy least, when I do it**: most busy, I feel least so, when I thus "refresh my labours." A famous disputed passage (see Furness), but this seems a natural interpretation. Furness says 'it' refers to 'forget'; Verity makes 'it' refer to Ferdinand's work, "some gesture, e.g. picking up a log, would make his meaning plain." In previous editions of Hudson's Shakespeare the reading adopted was, 'Most busy when I do it least,' 'labour' being read for 'labours' in the preceding line. Spedding suggested, 'Most busiest when idlest.' Passages that may throw light upon the construction and word usage are *Romeo and Juliet*, I, i, 134, and *A Midsummer Night's Dream*, V, i, 104–105. The general meaning is obvious: The sweet thoughts attending my labor, and springing from what Miranda is thereby moved to say, make even the labor itself refreshing to me. And Ferdinand 'forgets' his task, or loses all sense of its irksomeness, in the pleasantness of his thoughts. Cf. *Genesis*, xxix, 20: "And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her." All this is in contrast to *Macbeth*, I, iv, 44: "**The rest is labour that is not us'd for you.**"

FERDINAND. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.
MIRANDA. If you 'll sit down,
I 'll bear your logs the while: pray, give me that;
I 'll carry it to the pile.
FERDINAND. No, precious creature;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.
MIRANDA. It would become me
As well as it does you: and I should do it
With much more ease; for my good will is to it,
And yours it is against.
PROSPERO. Poor worm, thou art infected!
This visitation shows it.
MIRANDA. You look wearily.
FERDINAND. No, noble mistress; 't is fresh morning with me
When you are by at night. I do beseech you, —
Chiefly that I might set it in my prayers, —
What is your name?
MIRANDA. Miranda: — O my father,
I have broke your hest to say so!
FERDINAND. Admired Miranda!
Indeed the top of admiration; worth
What 's dearest to the world! Full many a lady
I have eyed with best regard; and many a time
Th' harmony of their tongues hath into bondage

31–32. **infected . . . visitation.** "Prospero adopts language which was familiar when the plague was of common occurrence." — Clar.

Brought my too diligent ear: for several virtues
Have I lik'd several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

MIRANDA. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

FERDINAND. I am, in my condition,
A prince, Miranda; I do think, a king, —
I would, not so! — and would no more endure
This wooden slavery than to suffer

47. **peerless** | some copies of F1 read 'peetlesse.' 62. **wooden** | wodden F1. — **to** Ff | I would Pope.

45. **ow'd**: owned, possessed. The original sense. Cf. I, ii, 408.
46. **put it to the foil**: foil it, defeat it. Cf. *1 Henry VI*, V, iii, 23.
49. Is this inconsistent with what Miranda says in I, ii, 44–47?
62. **wooden slavery**: bondage of carrying wood. — **than to suffer.** "*To* is often omitted in the former of two clauses, and inserted in the latter, particularly when the finite principal verb is an auxiliary, or like an auxiliary." — Abbott, § 350.

The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides,
To make me slave to it; and for your sake
Am I this patient log-man.

MIRANDA. Do you love me?

FERDINAND. O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event,
If I speak true! if hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i' th' world,
Do love, prize, honour you.

MIRANDA. I am a fool
To weep at what I 'm glad of.

PROSPERO. Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

FERDINAND. Wherefore weep you?

MIRANDA. At mine unworthiness, that dare not offer
What I desire to give; and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself

72. **what else** | aught else Hanmer. 80. **seeks** $F_1F_2$ | seekd $F_3F_4$.

63. **blow**: deposit maggot-eggs in. Cf. 'fly-blown.' "This sense is apparently connected with old notions of natural history." — Murray. Cf. *Antony and Cleopatra*, V, ii, 60; *The Winter's Tale*, IV, iv, 819–820, "behold him with flies blown to death."

70–71. **invert . . . boded me**: "turn my best fortune." — Verity. For 'what' in elliptical expressions, see Abbott, § 255.

79. **to want**: through wanting. The infinitive used gerundively.

The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I 'll die your maid: to be your fellow
You may deny me; but I 'll be your servant,
Whether you will or no.

FERDINAND. My mistress, dearest,
And I thus humble ever.

MIRANDA. My husband, then?

FERDINAND. Ay, with a heart as willing
As bondage e'er of freedom: here 's my hand.

MIRANDA. And mine, with my heart in 't: and now farewell
Till half an hour hence.

FERDINAND. A thousand thousand!

[*Exeunt* FERDINAND *and* MIRANDA *severally*]

PROSPERO. So glad of this as they, I cannot be,
Who are surpris'd withal; but my rejoicing
At nothing can be more. I 'll to my book;
For yet ere supper-time must I perform
Much business appertaining. [*Exit*]

88. as $F_1$ | so $F_2F_3F_4$. | Exeunt Ff.
91. [*Exeunt . . . severally*] Capell 93. withal Theobald | withall Ff.

84. **maid**: maid-servant. — **fellow**: companion. Cf. I, ii, 417.

89. **As bondage e'er of freedom**: as ever a bondman accepted of freedom. The abstract for the concrete.

94. **book**: book of magic. Cf. V, i, 57. Cf. also I, ii, 167, 168; III, ii, 93. Clar quotes from *The Faerie Queene*, I, i, 36, the description of the enchanter Hypocrisy:

> Where when all drownd in deadly sleepe he findes,
> He to his studie goes; and there amiddes
> His magicke bookes, and artes of sundrie kindes,
> He seekes out mighty charmes to trouble sleepy minds.

## SCENE II. *Another part of the island*

*Enter* CALIBAN, STEPHANO, *and* TRINCULO

STEPHANO. Tell not me: when the butt is out, we will drink water; not a drop before: therefore bear up, and board 'em. Servant-monster, drink to me.

TRINCULO. Servant-monster! the folly of this island! They say there 's but five upon this isle: we are three of them; if th' other two be brain'd like us, the state totters.

STEPHANO. Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head.

TRINCULO. Where should they be set else? he were a brave monster indeed, if they were set in his tail.

STEPHANO. My man-monster hath drown'd his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five-and-thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard.

TRINCULO. Your lieutenant, if you list; he 's no standard.

STEPHANO. We 'll not run, Monsieur Monster.

*Another ... island* Theobald | Ff omit.

8. **head** $F_1$ | heart $F_2F_3F_4$.

13-14. **on. By** | on, by Ff.

2. **bear up**: "put the helm up and keep a vessel off her course." — Admiral Smyth. Stephano is suggesting another valiant assault upon the bottle.

8. **set.** Either 'closed' (cf. *King John*, V, vii, 51) or 'fixed in a vacant stare.' Cf. *Twelfth Night*, V, i, 204–205: "He 's drunk, Sir Toby, an hour agone; his eyes were set at eight i' the morning."

15. **standard**: standard-bearer. Cf. 'ensign,' *Julius Cæsar*, V, iii, 3.

16. Caliban is too drunk to 'stand' or 'run' (line 17), i.e. away from the enemy. The military metaphor is continued.

TRINCULO. Nor go neither; but you 'll lie like dogs and yet say nothing neither.

STEPHANO. Moon-calf, speak once in thy life, if thou beest a good moon-calf.

CALIBAN. How does thy honour? Let me lick thy shoe. I 'll not serve him, he is not valiant.

TRINCULO. Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou debosh'd fish, thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

CALIBAN. Lo, how he mocks me! wilt thou let him, my lord?

TRINCULO. 'Lord,' quoth he. That a monster should be such a natural!

CALIBAN. Lo, lo, again! bite him to death, I prithee.

STEPHANO. Trinculo, keep a good tongue in your head: if you prove a mutineer, — the next tree! The poor monster 's my subject, and he shall not suffer indignity.

CALIBAN. I thank my noble lord. Wilt thou be pleas'd To hearken once again to the suit I made to thee?

STEPHANO. Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo.

36-37. As prose in Ff.

24–25. **in case to justle**: in the humor for having a tilt with. 'Justle,' now 'jostle,' is a frequentative verb from 'joust,' or 'just' (Lat. *juxta*). — **debosh'd**. An old spelling of 'debauched.'

31. **natural**: simpleton, idiot. Cf. *As You Like It*, I, ii, 57; *Romeo and Juliet*, II, iv, 96. The word in this kindly, euphemistic sense is still in common use in Scotland. Here it makes a good equivoque. Thrice the changes are rung on the pun involved in 'monster.'

*Enter* ARIEL, *invisible*

CALIBAN. As I told thee before, I am subject to a tyrant,
A sorcerer, that by his cunning hath cheated me
Of the island.

ARIEL. Thou liest.

CALIBAN. Thou liest, thou jesting monkey, thou:
I would my valiant master would destroy thee!
I do not lie.

STEPHANO. Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth.

TRINCULO. Why, I said nothing.

STEPHANO. Mum, then, and no more. Proceed.

CALIBAN. I say, by sorcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him, — for I know thou dar'st,
But this thing dare not, —

STEPHANO. That 's most certain.

CALIBAN. Thou shalt be lord of it and I 'll serve thee.

STEPHANO. How now shall this be compass'd? Canst thou bring me to the party?

CALIBAN. Yea, yea, my lord: I 'll yield him thee asleep,
Where thou mayst knock a nail into his head.

ARIEL. Thou liest; thou canst not.

CALIBAN. What a pied ninny 's this! Thou scurvy patch!
I do beseech thy greatness, give him blows

40-43. Thus printed as verse in Ff.
47-48. As verse in Ff.
57-58. As verse in Ff. — now Ff | omitted by Pope.

62. **pied**: party-colored. An allusion to Trinculo's dress of 'motley.' — **patch**: fool. This use of the word also sprang from the motley or patched dress worn by professional fools. Cf. 'cross-patch.' Johnson proposed to give line 62 to Stephano.

And take his bottle from him : when that 's gone,
He shall drink nought but brine ; for I 'll not show him
Where the quick freshes are.

STEPHANO. Trinculo, run into no further danger : interrupt the monster one word further, and, by this hand, I 'll turn my mercy out o' doors and make a stock-fish of thee.

TRINCULO. Why, what did I? I did nothing. I 'll go farther off.

STEPHANO. Didst thou not say he lied?

ARIEL. Thou liest.

STEPHANO. Do I so? take thou that. [*Beats him*] As you like this, give me the lie another time.

TRINCULO. I did not give thee the lie. Out o' your wits and hearing too? A pox o' your bottle ! this can sack and drinking do. A murrain on your monster, and the devil take your fingers !

CALIBAN. Ha, ha, ha !

STEPHANO. Now, forward with your tale. — Prithee, stand farther off.

CALIBAN. Beat him enough : after a little time,
I 'll beat him too.

STEPHANO. Stand farther. — Come, proceed.

CALIBAN. Why, as I told thee, 't is a custom with him
I' th' afternoon to sleep : there thou mayst brain him,
Having first seiz'd his books ; or with a log

71. **farther** $F_1$ | no farther $F_2F_3F_4$. 74. [*Beats him*] Rowe | Ff omit.

66. **quick freshes** : living springs of fresh water. Cf. 'freshets.'

69. **make a stock-fish of thee** : "beat thee as a stock-fish (dried cod) is beaten before it is boiled." — Dyce. This seems to have been a kind of proverb. Ben Jonson uses it in *Every Man in His Humour*, III, ii, 230 : "peace ! thou wilt be beaten like a stock-fish else."

Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He 's but a sot, as I am, nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his books.
He has brave utensils, — for so he calls them, —
Which, when he has a house, he 'll deck withal:
And that most deeply to consider is
The beauty of his daughter; he himself
Calls her a nonpareil: I never saw a woman,
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.

STEPHANO. Is it so brave a lass?

CALIBAN. Ay, lord.

STEPHANO. Monster, I will kill this man: his daughter and I will be king and queen, — save our graces! — and Trinculo and thyself shall be viceroys. Dost thou like the plot, Trinculo?

TRINCULO. Excellent.

STEPHANO. Give me thy hand: I am sorry I beat thee; but, while thou liv'st, keep a good tongue in thy head.

108-109. Verse in Ff.

89. **wezand**: windpipe. Spenser has the form 'weasandpipe.'

91. **sot**: fool (Fr. *sot*). — **nor hath not**. See Abbott, § 406.

94. **utensils**: implements. Accented on first syllable, as in *Paradise Regained*, III, 336:

> Mules after these, camels, and dromedaries,
> And waggons fraught with utensils of war.

95. With which, when he has a house, he will deck it. 'Withal' is the emphatic form of 'with.' See Abbott, § 196.

CALIBAN. Within this half-hour will he be asleep: Wilt thou destroy him then?

STEPHANO. Ay, on mine honour.

ARIEL. This will I tell my master.

CALIBAN. Thou mak'st me merry; I am full of pleasure: Let us be jocund: will you troll the catch You taught me but while-ere?

STEPHANO. At thy request, monster, I will do reason, any reason. Come on, Trinculo, let us sing. [*Sings*]

Flout 'em and scout 'em, and scout 'em and flout 'em;
Thought is free.

CALIBAN. That 's not the tune.

[ARIEL *plays the tune on a tabor and pipe*]

STEPHANO. What is this same?

TRINCULO. This is the tune of our catch, play'd by the picture of Nobody.

114. **troll** | troule Ff.
116. **any** $F_1$ | And $F_2F_3F_4$.
118. **scout 'em, and scout 'em** Pope | cout 'em: and skowt 'em Ff.

114. **troll the catch**: roll out the song. This is evidently the meaning here. Furness would interpret 'sing it irregularly.' The derivation of 'troll' is uncertain. "The catch was for each succeeding singer to take up or catch his part in time." — Grove.

115. **but while-ere**: only a short while ago. With 'while-ere' cf. Milton's 'erewhile' in the opening line of *Paradise Regained*.

116–117. **do reason, any reason**: do anything reasonable.

120. *tabor*: small drum. Steevens quotes from Frampton's translation of Marco Polo's *Travels*, published in 1579: "You shall heare in the ayre the sound of tabers and other instruments . . . by evill spirites that make these soundes." Cf. *Comus*, lines 207–209.

122–123. **the picture of Nobody**. There is evidence that a figure with head, arms, legs, but 'no body,' was a well-known Elizabethan signboard. A woodcut representing such a figure was prefixed to an old comedy, *No-body and Some-body*.

STEPHANO. If thou beest a man, show thyself in thy likeness: if thou beest a devil, take 't as thou list.

TRINCULO. O, forgive me my sins!

STEPHANO. He that dies pays all debts: I defy thee. Mercy upon us!

CALIBAN. Art thou afeard?

STEPHANO. No, monster, not I.

CALIBAN. Be not afeard; the isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that, when I wak'd,
I cried to dream again.

STEPHANO. This will prove a brave kingdom to me, where I shall have my music for nothing.

CALIBAN. When Prospero is destroy'd.

STEPHANO. That shall be by and by: I remember the story.

TRINCULO. The sound is going away; let 's follow it,
And after do our work.

133. **Sometimes** Ff | Sometime Dyce. — **twangling** Ff | twanging Pope. 134. **sometime** $F_1$ | sometimes $F_2$. 140–148. Verse in Ff.

125. **take 't as thou list.** Either 'take what shape you like,' or, 'take what I say as you like.' Here Stephano probably shakes his fist at the invisible musician, or the supposed devil, by way of defiance or bravado.

144–145. This speech was given to Caliban in previous editions of Hudson's Shakespeare, an arrangement suggested by Daniel, and "Wilt come?" of Trinculo's speech, line 148, was transferred to Stephano. The arrangement here given is that of the Folios.

STEPHANO. Lead, monster; we 'll follow. I would I could see this taborer! he lays it on.

TRINCULO. Wilt come? I 'll follow, Stephano. [*Exeunt*]

## SCENE III. *Another part of the island*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *etc.*

GONZALO. By 'r lakin, I can go no further, sir;
My old bones ache: here 's a maze trod, indeed,
Through forth-rights and meanders! by your patience,
I needs must rest me.

ALONSO. Old lord, I cannot blame thee,
Who am myself attach'd with weariness,
To th' dulling of my spirits: sit down, and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer: he is drown'd
Whom thus we stray to find; and the sea mocks
Our frustrate search on land. Well, let him go.

ANTONIO. [*Aside to* SEBASTIAN] I am right glad that he 's so out of hope.
Do not, for one repulse, forgo the purpose
That you resolv'd t' effect.

*Another . . . island* | Ff omit.
2. ache | ake $F_2F_3F_4$ | akes $F_1$.
3. **forth-rights** $F_3F_4$ | fourth rights $F_1$ | forth rights $F_2$.
8. flatterer $F_1$ | flatterers $F_2$.
11. [*Aside . . .*] Hanmer | Ff omit.

1. **By 'r lakin**: by our Ladykin, by the Virgin Mary.
3. **forth-rights and meanders**: straight paths and devious windings.
5. **attach'd**: seized. The common meaning in Shakespeare's day. For the curious history of this word see Murray.
10. **frustrate**: frustrated, baffled. See Abbott, § 342.

SEBASTIAN. [*Aside to* ANTONIO] The next advantage
Will we take throughly.

ANTONIO. [*Aside to* SEBASTIAN] Let it be to-night;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such vigilance
As when they are fresh.

*Solemn and strange music; and* PROSPERO *on the top, invisible. Enter several strange shapes, bringing in a banquet; and dance about it with gentle actions of salutation; and, inviting the* King, *&c., to eat, they depart*

SEBASTIAN. [*Aside to* ANTONIO] I say, to-night: no more.

ALONSO. What harmony is this? My good friends, hark!

GONZALO. Marvellous sweet music!

ALONSO. Give us kind keepers, heavens! What were these?

SEBASTIAN. A living drollery. Now I will believe
That there are unicorns; that in Arabia
There is one tree, the phœnix' throne, one phœnix

13, 14, 17. [*Aside to . . .*] Capell | Ff omit. 17. *Solemn . . . they depart* Ff. 20. were $F_1F_2F_3$ | are $F_4$.

14. **throughly**: thoroughly. 'Thorough' is a later form of 'through.'

17. *on the top.* This, the stage direction of the Folios, has probably reference to the balcony at the back of the stage and above it. Possibly the allusion may be to some machine let down from the ceiling. Malone and many modern editors read 'above.'

21. In Elizabethan England puppet-shows called 'drolleries' seem to have been very popular. The figures were wooden dolls. 'A living drollery' is therefore a drollery performed not by puppets but by living personages, — 'a live puppet-show.'

23–24. In Greek and Latin literature from Hesiod to Pliny, in English literature from Cynewulf to Milton, we find the phœnix. Immortality through fire (*1 Henry VI*, IV, vii, 93; *3 Henry VI*, I, iv, 35; *Henry VIII*, V, v, 41) is but one of the myths connected with the

At this hour reigning there.

ANTONIO. I 'll believe both;
And what does else want credit, come to me,
And I 'll be sworn 't is true: travellers ne'er did lie,
Though fools at home condemn 'em.

GONZALO. If in Naples
I should report this now, would they believe me?
If I should say, I saw such islanders —
For, certes, these are people of the island —
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle, kind, than of
Our human generation you shall find
Many, nay, almost any.

PROSPERO. [*Aside*] Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.

ALONSO. I cannot too much muse

29. **islanders** $F_2F_3F_4$ | Islands $F_1$. Theobald Globe Camb.
32. **gentle, kind** Ff | gentle-kind
34, 39. [*Aside*] Capell | Ff omit.

bird; another, alluded to here, is that only one phœnix was alive at one time (cf. *Paradise Lost*, V, 272), and that it sat upon one particular tree of which there was only one specimen in the world. Cf. the opening lines of *The Phœnix and the Turtle:*

Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be.

31. **Who, though** . . . Such irregularities of construction (anacoluthα) are not uncommon in Shakespeare. See Abbott, § 415.

32. **gentle, kind.** This, the reading of the Folios, is supported by the stage direction, 'gentle actions of salutation.'

36. **muse**: wonder at. This and 'certes,' line 30, were beginning to be archaic in Shakespeare's day. Both expressions are common in Spenser. Keightley punctuates with a period after 'muse.'

Such shapes, such gesture, and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.

PROSPERO. [*Aside*] Praise in departing.

FRANCISCO. They vanish'd strangely.

SEBASTIAN. No matter, since
They have left their viands behind, for we have stomachs.
Will 't please you taste of what is here?

ALONSO. Not I.

GONZALO. Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we find

39. **Praise in departing.** This seems to have been a proverbial expression meaning 'Praise not your entertainment too soon; wait till the end.'

44–46. **mountaineers . . . Wallets of flesh.** In Switzerland and other mountainous regions are cases of goiter that answer to this description. "Dewlapp'd like Thessalian bulls" occurs in *A Midsummer Night's Dream*, IV, i, 126.

47. In travellers' tales of the Middle Ages and such books as Hakluyt's *Voyages* and Raleigh's *Discoverye of Guiana*, Shakespeare would find material for this description and the similar one in *Othello*, I, iii, 143–145:

> The Cannibals that each other eat,
> The Anthropophagi and men whose heads
> Do grow beneath their shoulders.

Cf. Maundeville's *Voiage and Travaile*:

> In another Yle, toward ye Southe, duelled folk of foule Stature, and of cursed kynde, that have no heades. Theyre eyes be in theyr Scholdres, and theyr mowthes be rownde shapen like ane horse shoo, amids theyr breasts;

Each putter-out of five for one will bring us
Good warrant of.

ALONSO. I will stand to and feed,
Although my last: no matter, since I feel
The best is past. Brother, my lord the duke,
Stand to, and do as we.

*Thunder and lightning. Enter* ARIEL, *like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes*

ARIEL. You are three men of sin, whom Destiny —
That hath to instrument this lower world

52. **Stand to** $F_4$ | Stand too $F_1F_2F_3$.
53. Scene IV Pope.
54. **instrument** $F_1F_2F_3$ | instruments $F_4$.

and in another Yle be Men withouten heades, and theyr Eyes and Mowthes be behynde theyr scholdres.

Similarly in Holland's translation of Pliny's *Natural History* the Blemmyi are described as having "no heads, but mouth and eies both in their brest."

48. **putter-out of five for one.** A periphrasis for 'traveller.' 'One for five,' or 'at five for one,' would be clearer. A sort of inverted life-insurance was practised in Elizabethan England. Before going on a voyage travellers 'put out' a sum of money, for which they were to receive two, three, four, or even five times the amount upon their return, the rate being according to the supposed danger of the expedition. Of course the sum 'put out' fell to the depositary, in case the 'putter-out' did not return. So in Ben Jonson's *Every Man Out of His Humour*, Puntarvolo says: "I am determined to put forth some five thousand pound, to be paid me five for one upon the return of myself and wife, and my dog, from the Turk's court in Constantinople."

53. *like a harpy . . . banquet vanishes.* Cf. Vergil's *Æneid*, III, 225–228; Milton's *Paradise Regained*, II, 401–403.

54. **to**: for, as. Cf. II, i, 72. See Abbott, § 189.

And what is in 't — the never-surfeited sea
Hath caus'd to belch up you; and on this island
Where man doth not inhabit; you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

[ALONSO, SEBASTIAN, *&c., draw their swords*]

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that 's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember —
For that 's my business to you — that you three
From Milan did supplant good Prospero;
Expos'd unto the sea, which hath requit it,
Him and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incens'd the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce, by me,
Lingering perdition, worse than any death

56. **up you** $F_1F_2F_3$ | you up $F_4$.
60. [ALONSO . . . *swords*] Globe Camb | Ff omit.
65. **plume** Rowe | plumbe $F_1F_2F_3$ | plumb $F_4$.
67. **strengths** $F_1F_2F_3$ | strength $F_4$.

64. **still-closing**: always closing over cuts made in them.
65. **dowle**: filament of a feather, thread of down. See Murray.
71. **requit**: requited. Cf. 'betid,' I, ii, 31. See Abbott, §§ 341–342.

Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from —
Which here, in this most desolate isle, else falls
Upon your heads — is nothing but heart's-sorrow
And a clear life ensuing.

*He vanishes in thunder; then, to soft music, enter the shapes again, and dance, with mocks and mows, and carrying out the table*

PROSPERO. Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing bated
In what thou hadst to say: so, with good life,
And observation strange, my meaner ministers
Their several kinds have done. My high charms work,
And these mine enemies are all knit up
In their distractions: they now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand, — whom they suppose is drown'd,
And his and mine lov'd darling. [*Exit above*]

79. **wraths** Ff | wrath Theobald.
81. **heart's-sorrow** Rowe | hearts-sorrow Ff | heart-sorrow Globe Camb.
93. [*Exit above*] Globe | Ff omit.

79–82. From whose wrath nothing can shield or deliver you but heart-felt repentance and an amended life, or doing works meet for repentance. 'Powers,' line 73, is the antecedent to 'whose.' 'Falls' is either a northern plural or a verb attracted into the singular by the nearest substantive, — Abbott's 'confusion of proximity.'

83. *dance, with mocks and mows.* See note, IV, i, 47.

86–87. **with good life, And observation strange**: with all the truth of life itself and with rare observance of the proprieties of action.

88. **several kinds have done**: have acted according to their respective natures. Cf. *Antony and Cleopatra*, V, ii, 264.

92. For confusion in 'whom' constructions see Abbott, § 410.

GONZALO. I' the name of something holy, sir, why stand you
In this strange stare?
ALONSO. O, it is monstrous, monstrous! 95
Methought the billows spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounc'd
The name of Prosper: it did bass my trespass.
Therefore my son i' the ooze is bedded; and 100
I 'll seek him deeper than e'er plummet sounded,
And with him there lie mudded. [*Exit*]
SEBASTIAN. But one fiend at a time,
I 'll fight their legions o'er.
ANTONIO. I 'll be thy second.
[*Exeunt* SEBASTIAN *and* ANTONIO]
GONZALO. All three of them are desperate: their great guilt,
Like poison given to work a great time after, 105
Now gins to bite the spirits. I do beseech you
That are of suppler joints, follow them swiftly
And hinder them from what this ecstasy
May now provoke them to.
ADRIAN. Follow, I pray you. [*Exeunt*]

94. **holy, sir** | holy Sir $F_4$. 99. **bass** Johnson | base Ff.

99. **bass my trespass**: in its deep low roll proclaimed my guilt.

105. 'Africans' were supposed to possess the secret of tempering poisons with such art that they would not operate till several years after they were administered. Cf. *The Winter's Tale*, I, ii, 319–321.

106. Cf. the old title *Ayenbite of Inwit* ('Remorse of Conscience').

108. **ecstasy**: mental disturbance. Cf. *Macbeth*, III, ii, 22.

# ACT IV

## SCENE I. *Before* PROSPERO'S *cell*

*Enter* PROSPERO, FERDINAND, *and* MIRANDA

PROSPERO. If I have too austerely punish'd you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test: here, afore heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast her off,

*Before . . . cell* Capell | Ff omit.
3. third Ff Camb | thread Theobald Delius | thrid Globe Clar.
4. who | whom Pope.
7. test $F_1$ | rest $F_2F_3F_4$.
9. off $F_2F_3F_4$ | of $F_1$.

2. **Your compensation**: the compensation which you receive.

3. **third.** In previous editions of Hudson's Shakespeare Theobald's emendation 'thread' was adopted with the suggestion that it meant about the same as 'heart-strings,' — the breaking of which spills the life. Some editors take the Folio 'third' as a form of 'thrid' by metathesis or transposition of sound. Furness favors Capell's suggestion that Prospero regarded Miranda as one of the three thirds of his life, the other two being his realm and himself. Most probably 'third' simply means a 'great portion of.'

7. **strangely**: wonderfully well. Cf. 'strange,' III, iii, 87.

9. **boast her off**: praise her highly that you may accept her. This reading is much more Shakespearian than that which takes the 'boast her of' of the First Folio as merely a transposition of 'boast of her.'

For thou shalt find she will outstrip all praise,
And make it halt behind her.

FERDINAND. I do believe it
Against an oracle.

PROSPERO. Then, as my gift, and thine own acquisition
Worthily purchas'd, take my daughter: but,
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow; but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.

FERDINAND. As I hope
For quiet days, fair issue, and long life,
With such love as 't is now, the murkiest den,
The most opportune place, the strong'st suggestion

13. **gift** Rowe | guest Ff. 17. **rite** Rowe | right Ff.

15. An allusion here to the zone, or sacred girdle, which in ancient Greece and Rome was regarded as the symbol of maiden honor.

16. **sanctimonious**: sacred. A word that has deteriorated in meaning. The deterioration had begun in Shakespeare's day. Cf. 'the sanctimonious pirate' in *Measure for Measure*, I, ii, 7–8.

18. **aspersion.** "In the three-fold sense of starry influence, the balmy dew, and the sprinkling of holy water." — Morton Luce. The modern use is another example of deterioration of meaning.

21. The bridal bed was wont to be decked with flowers.

25. **den.** 'Even,' as a period of time, was adopted as an emendation in previous editions of Hudson's Shakespeare.

26. **suggestion**: temptation. See note, II, i, 282.

Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration,
When I shall think, or Phœbus' steeds are founder'd,
Or night kept chain'd below.

PROSPERO. Fairly spoke.
Sit then and talk with her; she is thine own.
What, Ariel! my industrious servant, Ariel!

*Enter* ARIEL

ARIEL. What would my potent master? here I am.

PROSPERO. Thou and thy meaner fellows your last service
Did worthily perform; and I must use you
In such another trick. Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art: it is my promise,
And they expect it from me.

ARIEL. Presently?

PROSPERO. Ay, with a twink.

30. **Phœbus'** | Phœbus $F_1$ | Phœdus $F_2F_3$ | Phœduus $F_4$.
34. Scene II Pope.
41. **vanity** | rarity Walker conj.

27. In Shakespeare are many references to the old belief that human beings are attended by a good and a bad angel, — a man's 'worser' or 'better' self. Cf. *Antony and Cleopatra*, II, iii, 19–21; *King Lear*, IV, vi, 222; *Sonnets*, CXLIV, 2–4.

37. **rabble**: band. Though the reference is to the 'meaner fellows,' line 35, 'rabble' had not the implication of contempt in the sixteenth century which it has now. Another example of deterioration.

41. **vanity**: illusion. The 'insubstantial pageant' of line 155.

43. **with a twink**: in a twinkling. Cf. *1 Corinthians*, XV, 52.

ARIEL. Before you can say 'come' and 'go,'
And breathe twice, and cry 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

PROSPERO. Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call.

ARIEL. Well, I conceive. [*Exit*]

PROSPERO. Look thou be true: do not give dalliance
Too much the rein; the strongest oaths are straw
To th' fire i' the blood: be more abstemious,
Or else, good night your vow!

FERDINAND. I warrant you, sir;
The white cold virgin snow upon my heart
Abates the ardour of my liver.

PROSPERO. Well.
Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear, and pertly!
No tongue! all eyes! be silent. [*Soft music*]

52. **rein** $F_4$ | raigne $F_1F_2$ | raign $F_3$.

47. **mop and mow**. Cf. the older expression 'mocks and mows' in stage direction, III, iii, 83. 'Mop and mow' is usually found as a verb. Cf. *King Lear*, IV, i, 64. Wedgwood in his *English Etymology* says that 'mop' is but a variant of 'mock' and means 'to gibber,' but it is doubtful if it ever means more than 'to make a grimace.' See note on 'mow,' II, ii, 9.

56. The liver was regarded as the special seat of the passions, and so was often put for the passions themselves. Cf. *Much Ado About Nothing*, IV, i, 233; *Twelfth Night*, II, iv, 101.

57. **corollary**: a surplus number, more than enough.

58. **pertly**: nimbly. Cf. *A Midsummer Night's Dream*, I, i, 13.

59. Speaking marred magic spells. Cf. lines 126–127; *Macbeth*, IV, i, 70.

*Enter* IRIS

IRIS. Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats, and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy hest betrims,
To make cold nymphs chaste crowns; and thy broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipt vineyard;
And thy sea-marge, sterile, and rocky-hard,
Where thou thyself dost air; — the queen o' the sky,

60. Scene III. A Masque Pope. — **thy** $F_1$ | the $F_2F_3F_4$.
61. **vetches** Capell | Fetches Ff.
63. **thatch'd** Rowe | thetchd $F_1$.
64. **pioned** Ff | pionied Warburton | peonied Steevens. — **twilled** Ff | tulip'd Rowe | tilled Capell | lilied Rann | willow'd Keightley.
66. **broom-groves** | broome-groues Ff | brown groves Hanmer.

**61. vetches.** The Folio spelling represents a provincial pronunciation. Cf. 'fitches' in *Isaiah*, xxviii, 25, 27; *Ezekiel*, iv, 9.

**63. stover**: fodder and provision of the coarser sort for cattle.

**64. pioned and twilled.** These epithets share with 'scamels' the distinction of being the most famous word difficulties in the play. Of the thousand and one meanings suggested two are plausible: (1) 'covered with peonies and reeds'; and (2) 'trenched and ridged.' Professor Herford describes the latter as the "less picturesque but perhaps the more logical interpretation." See Furness.

**65. spongy**: rainy. Cf. "the spongy south" in *Cymbeline*, IV, ii, 349.

**66. broom-groves**: groves where the broom grows. It has been suggested that the broom, like the willow, may have been an emblem of unfortunate love. Cf. the old Scottish song of the 'lad-lorn' maid, *The Broom o' the Cowdenknowes*.

**68. lass-lorn**: forsaken of his sweetheart. — **pole-clipt vineyard**: vineyard in which the poles are clasped by the vines. 'Vineyard' here is trisyllabic.

**70. queen o' the sky**: Juno, wife of Jupiter, supreme among the gods. Her chariot was drawn by peacocks (line 74), as Venus's was

Whose watery arch and messenger am I,
Bids thee leave these, and with her sovereign grace,
[JUNO *descends*]
Here on this grass-plot, in this very place,
To come and sport. Her peacocks fly amain:
Approach, rich Ceres, her to entertain.

*Enter* CERES

CERES. Hail, many-colour'd messenger, that ne'er
Dost disobey the wife of Jupiter;
Who with thy saffron wings upon my flowers
Diffusest honey-drops, refreshing showers;
And with each end of thy blue bow dost crown
My bosky acres and my unshrubb'd down,
Rich scarf to my proud earth; — why hath thy queen
Summon'd me hither, to this short-grass'd green?
IRIS. A contract of true love to celebrate;
And some donation freely to estate
On the bless'd lovers.
CERES. Tell me, heavenly bow,
If Venus or her son, as thou dost know,

73. [JUNO *descends*] Ff. 74. **Her** Rowe | here Ff.

by doves (line 94). Sparrows (line 100) were sacred to Venus and Cupid. Cf. Lyly's lyric in *Campaspe*, where Cupid

> Stakes his quiver, bow and arrows,
> His mother's doves and team of sparrows.

78. **saffron wings**. Phaer in his metrical version of Vergil, first published in 1558, uses this expression in translating the *Æneid*, IV, 700.

81. **bosky**: woody, bushy. Cf. Milton, *Comus*, 313–315:

> I know each lane, and every alley green,
> Dingle, or bushy dell of this wild wood,
> And every bosky bourn from side to side.

85. **freely to estate**: liberally to bestow. Cf. *A Midsummer Night's Dream*, I, i, 97–98: "All my right of her I do estate unto Demetrius."

Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

IRIS. Of her society
Be not afraid: I met her deity
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-right shall be paid
Till Hymen's torch be lighted: but in vain;
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows,
And be a boy right out.

CERES. Highest queen of state,
Great Juno comes; I know her by her gait.

101. **Highest** Ff | High'st Camb. 102. **gait** Johnson | gate Ff.

89. The means whereby Pluto caught and carried off Proserpina. Proserpina was the daughter of Jupiter and Ceres: Dis, king of 'dusky' Hades, fell so deep in love with her that he must needs seize her, *vi et armis*, and spirit her away to Hades to be his queen.

90. **scandal'd.** For 'scandal' as verb cf. *Julius Cæsar*, I, ii, 75–76: "That I do fawn on men . . . And after scandal them."

93. **Paphos.** In this Cyprian city Venus had a favorite seat.

98. **minion**: darling. — **is return'd**: has gone back to Paphos. In what follows the meaning is, Cupid is so chagrined and mortified at being thus baffled that he is determined to give up his business and act the love-god no more, but be a mere boy, or a boy 'outright.'

102. **by her gait.** Cf. *Pericles*, V, i, 112: "in pace another Juno." No passage in Vergil is more rememberable than Juno's proud declaration (*Æneid*, I, 46–47),

> Ast ego, quae divum incedo regina Iovisque
> Et soror et coniunx

(but I who move with stately pace, the queen of heaven, the

*Enter* JUNO

JUNO. How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honour'd in their issue. [*They sing*]

JUNO. Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

CERES. Earth's increase, foison plenty,
Barns and garners never empty;
Vines with clustering bunches growing;
Plants with goodly burden bowing;
Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

103. *Enter* JUNO | Ff omit.
106. **marriage-blessing** Warburton | marriage, blessing Ff.
110. CERES | Cer. Theobald | Ff omit. — **foison** | foyzon $F_1$ | and foyzon $F_2F_3F_4$.

sister-wife of Jove). Cf. the description of Venus, *Æneid*, I, 404–405:

pedes vestis defluxit ad imos;
Et vera incessu patuit dea

(to her very feet flowed her robe, and by her walk was revealed the true goddess). See note, line 78, on Phaer's version of Vergil.

110. **Earth's**. Dissyllabic. "The reading 'and foison' would spoil the outset of enumeration." — Morton Luce. — **foison**. See note, II, i, 159. — **plenty**: plentiful.

114–115. May your new spring come, at the latest, as soon as the harvest of the old one is over! Cf. *Amos*, ix, 13: "The ploughman shall overtake the reaper, and the treader of grapes him that soweth seed." Cf. also *The Faerie Queene*, III, vi, 42:

There is continuall Spring, and harvest there
Continuall, both meeting at one time.

FERDINAND. This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits?
PROSPERO. Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.
FERDINAND. Let me live here ever;
So rare a wonder'd father and a wise
Makes this place Paradise.
[JUNO *and* CERES *whisper, and send* IRIS *on employment*]
PROSPERO. Sweet, now, silence!
Juno and Ceres whisper seriously;
There 's something else to do: hush, and be mute,
Or else our spell is marr'd.

IRIS. You nymphs, call'd Naiads, of the windring brooks,
With your sedg'd crowns and ever-harmless looks,

121. **from their** $F_1$ | from all their $F_2F_3F_4$ Rowe Pope Hanmer.
123. **wise** $F_2F_3F_4$ Dyce Clar Camb | wife Rowe Pope Globe Delius | (some copies of $F_1$ read 'wise'; others 'wife').
124. [JUNO . . . *employment*] in Ff after line 127.
128. **Naiads** | Nayades Ff Rowe. — **windring** Ff | winding Rowe | wandring Steevens | wandering Delius.

119. **charmingly**: magically. — **be bold**: so bold as.

123. **So rare a wonder'd father**: a father so gloriously gifted as to be able to perform these wonders. With this inversion cf. 'so new a fashion'd robe' in *King John*, IV, ii, 27; 'so fair an offer'd chain' in *The Comedy of Errors*, III, ii, 186. — **wise**. Either reading, 'wise' or 'wife' (the confusion in the First Folio copies is due to the similarity between the old upright *s* and *f*), makes good sense, but 'wise' gives the richer, more poetical meaning.

128. **windring**. The word occurs nowhere else, and may be a printer's mistake, or a Shakespearian nonce-word, a compromise between 'wandering' and 'winding.' Cf. 'congreeing' in *Henry V*, I, ii, 182, a probable blend of 'congruing' and 'agreeing.'

Leave your crisp channels and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

*Enter certain* Nymphs

You sun-burn'd sicklemen, of August weary,
Come hither from the furrow, and be merry:
Make holiday; your rye-straw hats put on
And these fresh nymphs encounter every one
In country footing.

*Enter certain* Reapers, *properly habited: they join with the* Nymphs *in a graceful dance; towards the end whereof* PROSPERO *starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish*

PROSPERO. [*Aside*] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come. [*To the* Spirits] Well done; avoid; no more!

130. **green land** Theobald | greene-Land F1 | Greene-land F2.
139. Scene IV Pope. — [*Aside*] Johnson | Ff omit.
142. [*To the* Spirits] Johnson | Ff omit.

130. **crisp**: curled, rippling, as when a breeze ruffles the surface of the water. The transference of an epithet to an associated object, as in this instance 'crisp' from the water to the channel, is one of the characteristics of Shakespeare's style. So in *Romeo and Juliet*, III, v, 7–8, when the lovers see the dawn that is to sever them:

Look, love, what envious streaks
Do lace the severing clouds in yonder east.

**— land**: lawn. Perhaps 'laund' ('lawnde'), meaning 'glade,' 'untilled ground,' 'plain ground in a forest,' a word still heard in English dialect, should be read here. Cf. *3 Henry VI*, III, i, 2.

142. **avoid**: be gone! That is, 'vacate,' 'make void' the place.

FERDINAND. This is strange: your father 's in some passion
That works him strongly.
MIRANDA. Never till this day
Saw I him touch'd with anger so distemper'd.
PROSPERO. You do look, my son, in a mov'd sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vex'd;

151. **this vision** $F_1$ | their vision $F_2F_3F_4$ Rowe Pope Hanmer.
156. **rack** $F_3F_4$ | racke $F_1F_2$ | track Hanmer | wrack Singer Keightley (Malone conj.) | wreck Dyce.
157. **on** Ff | of Steevens.

151–156. See Introduction, Sources. — **inherit**: possess. — **rack**: film of drift-cloud. Ben Jonson and Bacon so describe upper clouds driven of the wind. In *Hamlet*, II, ii, 506, as in modern poetry, 'rack' means 'driving storm clouds.' The root notion of the word is not 'smoke,' 'vapor' (Anglo-Saxon *réc*, German *rauch*, Scottish 'reek'), but 'drift' (Icelandic *rek;* one of the original meanings of Anglo-Saxon *wrecan* is 'drive'). Cf. "þe rac dryuez," line 433, *The Deluge*, Alliterative Poems, written about 1360 (Morris and Skeat's *Specimens of Early English*). It is etymologically allied to 'wrack' (doublet of 'wreck'). Here in *The Tempest*, 'rack' probably involves both the notion of cloud-film dissolving (line 154), fading (line 155), melting (line 150) "into thin air," and that of 'wrack,' or total destruction.

156–158. **We are such stuff . . . with a sleep.** No more beautiful, no more profound, passage is to be found in literature. It may not

Bear with my weakness; my old brain is troubled:
Be not disturb'd with my infirmity:
If you be pleas'd, retire into my cell,
And there repose: a turn or two I 'll walk,
To still my beating mind.

FERDINAND. } We wish your peace. [*Exeunt*]
MIRANDA. }

PROSPERO. Come with a thought. I thank thee, Ariel; come.

*Enter* ARIEL

ARIEL. Thy thoughts I cleave to: what 's thy pleasure?
PROSPERO. Spirit,
We must prepare to meet with Caliban.
ARIEL. Ay, my commander: when I presented Ceres,
I thought to have told thee of it; but I fear'd
Lest I might anger thee.
PROSPERO. Say again, where didst thou leave these varlets?

163. **your** $F_1F_2F_3$ | you $F_4$. — [*Exeunt*] Exit Ff.
164. **thee, Ariel; come** | thee Ariel: come Ff | you: — Ariel, come Theobald | ye — Ariel, come Capell.
165-166. **Spirit . . . Caliban** | one line in Ff.
169. **Lest** $F_4$ | Least $F_1F_2F_3$.

be "to consider too curiously," to find implicit in it the figure of weaving. 'Made on' suggests 'woven upon.' — **rounded with a sleep**: begins and ends with a sleep. Cf. Wordsworth's "Our birth is but a sleep and a forgetting," and Hamlet's soliloquy, "To die, to sleep." Cf. also the philosophy of II, i, 254–256, 275–276.

**162–163. a turn . . . beating mind.** "A kind of postscript describing, under the guise of Prospero, Shakespeare's own agitation with what he had just written. . . . To our imagination . . . Shakespeare here laid down his pen and began to pace his chamber, too agitated to write more that night." — David Masson, *Shakespeare and Goethe*.

**164. with a thought**: as quick as thought. Cf. line 43.

**166. meet with**: counteract, check.

**167. presented**: represented, personated.

ARIEL. I told you, sir, they were red-hot with drinking;
So full of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanc'd their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss, and thorns,
Which enter'd their frail shins: at last I left them
I' th' filthy-mantled pool beyond your cell,
There dancing up to th' chins, that the foul lake
O'erstunk their feet.

PROSPERO. This was well done, my bird.
Thy shape invisible retain thou still:
The trumpery in my house, go bring it hither,
For stale to catch these thieves.

ARIEL. I go, I go. [*Exit*]

180. **furzes** Rowe | firzes Ff. — **goss** | gosse Ff | gorse Collier.

182. **filthy-mantled** | filthy mantled Ff | filth-ymantled Steevens conj.

177. **Advanc'd their eyelids.** See note, I, ii, 409.

180. **goss.** A variant of 'gorse.' In the first edition of Cowper's *Task*, I, 526–527, occurs "The common, overgrown with fern, and rough with prickly goss."

182. **filthy-mantled**: covered with filthy scum. Cf. *The Merchant of Venice*, I, i, 89; *King Lear*, III, iv, 139.

186. **trumpery.** Cf. *The Winter's Tale*, IV, iv, 607–611: "I have sold all my trumpery; not a counterfeit stone, not a ribbon, glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting."

187. **stale**: decoy. "A word in fowling, used for a bait . . . to catch birds." — Steevens. Cf. *The Comedy of Errors*, II, i, 101.

PROSPERO. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

*Re-enter* ARIEL *loaden with glistering apparel, &c.*

Come, hang them on this line.

PROSPERO *and* ARIEL *remain, invisible. Enter* CALIBAN, STEPHANO, *and* TRINCULO, *all wet*

CALIBAN. Pray you, tread softly, that the blind mole may not
Hear a foot fall: we now are near his cell.

STEPHANO. Monster, your fairy, which you say is a harmless fairy, has done little better than play'd the Jack with

190. all, all Ff | are all Hanmer.
193. *Re-enter . . .* | Enter . . . Ff. — **them on** Rowe | on them Ff.
194. Scene V Pope. — PROSPERO *and* ARIEL *remain, invisible* Globe | Ff omit.
194-195. Prose in Ff.
196-199. Irregular verse in Ff.

189. **Nurture**: training, education. Cf. *As You Like It*, II, vii, 97.

193. **line**. There is abundant evidence that in old England 'line,' corrupted from 'lind' (cf. 'linden'), was used for 'lime-tree' (cf. 'line-grove,' V, i, 10), and that this rather than 'clothes-line made of hair' is meant here is now generally accepted. But is it not Shakespearian that the word here be used in both senses, thus preparing for the various equivoques in Stephano's speech, lines 232–242?

197. 'Play the Jack' is probably used here in the double sense of 'play the knave' (cf. *Much Ado About Nothing*, I, i, 186) and 'play the jack-o'-lantern' (cf. *A Midsummer Night's Dream*, II, i, 39) by leading astray. 'Jack' is used by Shakespeare in a variety of combinations. Cf. 'Jack o' the clock,' 'Jack priest,' 'Jack-slave,' 'Jack-a-Lent,' etc.

us. Do you hear, monster? If I should take a displeasure against you, look you, —

TRINCULO. Thou wert but a lost monster.

CALIBAN. Good my lord, give me thy favour still.
Be patient, for the prize I 'll bring thee to
Shall hoodwink this mischance: therefore speak softly.
All 's hush'd as midnight yet.

TRINCULO. Ay, but to lose our bottles in the pool, —

STEPHANO. There is not only disgrace and dishonour in that, monster, but an infinite loss.

TRINCULO. That 's more to me then my wetting: yet this is your harmless fairy, monster.

STEPHANO. I will fetch off my bottle, though I be o'er ears for my labour.

CALIBAN. Prithee, my king, be quiet. See'st thou here,
This is the mouth o' th' cell: no noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

STEPHANO. Give me thy hand. I do begin to have bloody thoughts.

TRINCULO. O King Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!

203. **hoodwink**: cover up from sight. Literally, 'cover the eyes as with a hood,' 'blindfold.' See Murray.

219–220. A humorous allusion to the old ballad entitled "Take thy old cloak about thee," printed in Percy's *Reliques*. The stanza sung by Iago in *Othello*, II, iii, 92–95, explains Trinculo's jests:

> King Stephen was a worthy peer,
> His breeches cost him but a crown;
> He held them sixpence all too dear,
> With that he call'd the tailor lown.

CALIBAN. Let it alone, thou fool; it is but trash.

TRINCULO. O, ho, monster! we know what belongs to a frippery. O King Stephano!

STEPHANO. Put off that gown, Trinculo; by this hand, I'll have that gown.

TRINCULO. Thy grace shall have it.

CALIBAN. The dropsy drown this fool! what do you mean
To dote thus on such luggage? Let 's alone
And do the murder first: if he awake,
From toe to crown he 'll fill our skins with pinches,
Make us strange stuff.

STEPHANO. Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, you are like to lose your hair and prove a bald jerkin.

TRINCULO. Do, do: we steal by line and level, and 't like your grace.

228. alone Ff | along Theobald. 235. and 't Ff | an 't Capell Globe.

223. **frippery**: old-clothes shop. "A fripperie or brokers shop." — Florio's *Recateria* (1598). "The Jewes . . . have generally not any other trades than frippery and usury." — Sandys (1599).

232. King Stephano puns swiftly here. The 'line' ('lime-tree,' or 'clothes-line made of hair') suggests (1) a wager claimed at tennis and placed 'under the line'; (2) the 'equinoctial line,' where tropical fevers often cause baldness and sailors shave the heads of novices; and probably (3) 'the hempen line' of the gallows. Some interpreters see further punning between 'air' and 'hair,' as the jerkin was going to lose the benefit of 'airing' on the line, but the jerkin's 'hair' about to be lost is more probably the 'nap,' which was likely to be worn off in Stephano's using.

235. **Do, do.** Said probably in commendation of Stephano's wit as displayed in his address to the jerkin. — **by line and level**: methodically, artistically. More punning, the reference being to the plumb-line and level as used by carpenters and builders.

STEPHANO. I thank thee for that jest; here 's a garment for 't: wit shall not go unrewarded while I am king of this country. 'Steal by line and level' is an excellent pass of pate; there 's another garment for 't.

TRINCULO. Monster, come, put some lime upon your fingers, and away with the rest.

CALIBAN. I will have none on 't: we shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villainous low.

STEPHANO. Monster, lay-to your fingers: help to bear this away, where my hogshead of wine is, or I 'll turn you out of my kingdom: go to, carry this.

TRINCULO. And this.

STEPHANO. Ay, and this.

243. none $F_1F_3F_4$ | done $F_2$. 244. or to Ff | or Pope.

239–240. **pass of pate**: sally of wit. 'Pass' is a fencing term.

241. **lime**: bird-lime. Probably the punning is still continued.

244. Caliban's 'barnacles' are the 'tree-geese,' held by folk-tradition to be produced from certain shellfish which grew upon trees. "There are in the north parts of Scotland . . . certaine trees, whereon doe growe certaine shellfishes . . . which falling into the water, doe become foules, whom we call Barnakles, in the north of England Brant Geese, and in Lancashire tree Geese." — Gerarde's *Herbale* (1597) quoted by Collins. See Murray. Caliban prides himself on his intellectuality and naturally has a horror of being turned into a goose!

245. Shakespeare has more than one allusion to the old idea that a low forehead is a deformity. Cf. *Antony and Cleopatra*, III, iii, 36–37, "Her forehead As low as she would wish it"; *The Two Gentlemen of Verona*, IV, iv, 197–198:

> Her eyes are grey as glass, and so are mine;
> Ay, but her forehead 's low, and mine 's as high.

248. **go to**. An expression of impatience (as here), disapprobation, remonstrance, protest, "or derisive incredulity; = Come, come! Also used to introduce a contemptuous concession." — Murray.

*A noise of hunters heard. Enter divers* Spirits *in shape of dogs and hounds, hunting them about;* PROSPERO *and* ARIEL *setting them on*

PROSPERO. Hey, Mountain, hey!

ARIEL. Silver! there it goes, Silver!

PROSPERO. Fury, Fury! there, Tyrant, there! hark, hark!

[CALIBAN, STEPHANO, *and* TRINCULO *are driven out*]

Go charge my goblins that they grind their joints
With dry convulsions; shorten up their sinews
With aged cramps; and more pinch-spotted make them
Than pard or cat-o-mountain.

ARIEL. Hark, they roar!

PROSPERO. Let them be hunted soundly. At this hour
Lies at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom: for a little
Follow, and do me service. [*Exeunt*]

253. [CALIBAN . . . *driven out*] Globe | Ff omit.
254. **they** $F_1F_3F_4$ | thou $F_2$.
255. **dry** Ff | wry Warburton conj.
256. **aged** Ff | agued Daniel Wilson conj.
259. **Lies** Ff | Lye Rowe | Lie Globe Camb.

251. *Enter divers* Spirits *in shape of dogs and hounds.* In *Faust* Mephistopheles appears first in the form of a poodle.

256. **aged cramps.** See note, I, ii, 369. Cf. V, i, 286.

257. **pard**: leopard. "Freckled like a pard." — Keats, *Lamia.* — **cat-o-mountain**: wild-cat. Cf. *Merry Wives of Windsor*, II, ii, 27.

259. **Lies.** This, the Folio reading, should be retained. See note, I, i, 15.

260–261. "How often this thought occurs! We may well be pardoned for thinking it personal as well as dramatic. So also does 'freedom' as the goal of Ariel's existence." — Morton Luce.

# ACT V

## SCENE I. *Before* PROSPERO'S *cell*

*Enter* PROSPERO *in his magic robes, and* ARIEL

PROSPERO. Now does my project gather to a head:
My charms crack not; my spirits obey; and time
Goes upright with his carriage. How 's the day?
ARIEL. On the sixth hour; at which time, my lord,
You said our work should cease.
PROSPERO. I did say so,
When first I rais'd the tempest. Say, my spirit,
How fares the king and 's followers?
ARIEL. Confin'd together
In the same fashion as you gave in charge,
Just as you left them; all prisoners, sir,
In the line-grove which weather-fends your cell;
They cannot budge till your release. The king,

*Before* PROSPERO'S *cell* | Ff omit. lime-grove Rowe.
10. **line-grove** | *Line groue* Ff | 11. **your** $F_1F_2$ | you $F_3F_4$.

3. **upright with his carriage**: erectly and vigorously despite the burden of the events at issue. For this meaning of 'carriage' cf. *Roister Doister*, III, ii, 36:

> MERYGREEKE. Doth not loue lade you?
> CUSTANCE. I feel no such cariage.

10. **line-grove.** See note, IV, i, 193. — **weather-fends**: shelters.
11. **till your release**: until you release them from the 'charm' (line 17). 'Your' is a good example of the 'subjective genitive.'

His brother, and yours, abide all three distracted;
And the remainder mourning over them,
Brimful of sorrow and dismay; but chiefly
Him that you term'd, sir, 'The good old lord, Gonzalo'; 15
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly works 'em
That if you now beheld them, your affections
Would become tender.

PROSPERO. Dost thou think so, spirit?

ARIEL. Mine would, sir, were I human.

PROSPERO. And mine shall. 20
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply
Passion as they, be kindlier mov'd than thou art?
Though with their high wrongs I am struck to th' quick, 25
Yet, with my nobler reason, 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel: 30
My charms I'll break, their senses I'll restore,
And they shall be themselves.

ARIEL. I'll fetch them, sir. [*Exit*]

14. **Brimful** | Brim full $F_1F_2F_3$.
16. **run** $F_2F_3F_4$ | runs $F_1$.
20. **human** Rowe | humane Ff.
23. **sharply** $F_3F_4$ | sharpely, $F_1F_2$ | sharply, Globe Camb.
24. **Passion** | Passion'd Pope.

23–24. The sense of this passage is sometimes defeated by following the punctuation of the First and Second Folios, which have a comma after 'sharply.' 'All' is here used adverbially in the sense of 'quite,' and 'passion' is the object of 'relish' and means 'suffering.' For the general thought cf. *Acts*, xiv, 15.

PROSPERO. Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid —
Weak masters though ye be — I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault

33. Scene II Pope.
37. **sour** | sward Douce conj.
39. **mushrooms** Rowe | Mushrumps $F_1F_2$ | Mushromes $F_3F_4$.

33. For Shakespeare's indebtedness to Golding's translation of Ovid's *Metamorphoses*, see Introduction, Sources. The exquisite fairy imagery is Shakespeare's own.

34. **printless**. Cf. *Comus*, line 897: "Thus I set my printless feet."

36. **demi-puppets**: dainty little beings half the size of puppets.

37. **green sour ringlets**. These are the 'fairy rings' of popular superstition; circles of grass of deep green and acrid flavor, 'whereof the ewe not bites.' Cf. Drayton's *Nymphidia*, stanza ix:

> And in their courses make that round,
> In meadows and in marshes found,
> Of them so call'd the Fairy ground
> Of which they have the keeping.

39. Mushrooms were thought to be the work of fairies, probably from their tendency to appear in rings and from the mysterious quickness of their growth. Cf. Marlowe's *Edward II*, I, iv, 286: "But cannot brook a night-grown mushroom."

39–40. **rejoice ... curfew**. Cf. *King Lear*, III, iv, 120–121: "This is ... Flibbertigibbet: he begins at curfew and walks till the first cock."

41. Weak, if left to themselves, because they waste their force in sports and in frivolous or discordant aims, but powerful when guided by wisdom and trained to worthy ends.

Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt: the strong-bas'd promontory
Have I made shake, and by the spurs pluck'd up
The pine and cedar: graves at my command
Have wak'd their sleepers, op'd, and let 'em forth
By my so potent art. But this rough magic
I here abjure; and, when I have requir'd
Some heavenly music, — which even now I do, —
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book. [*Solemn music*]

*Re-enter* ARIEL *before: then* ALONSO, *with a frantic gesture, attended by* GONZALO; SEBASTIAN *and* ANTONIO *in like manner, attended by* ADRIAN *and* FRANCISCO: *they all enter the circle which* PROSPERO *had made, and there stand charmed; which* PROSPERO *observing, speaks*

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boil'd within thy skull! There stand,

46. strong-bas'd | strong based Rowe | strong bass'd Ff.
58. Scene IV Pope. — *Re-enter* ... | Heere enters ... Ff.
60. boil'd Pope | boile $F_1F_2$ | boil $F_3F_4$ | bound Jervis conj.

47. The 'spurs' are the largest and the longest roots of trees.

50–57. It is impossible to avoid reading here autobiographical significance. Shakespeare is bidding farewell to the 'rough magic' of the stage and to literary expression and effort generally.

60. boil'd. Cf. *The Winter's Tale*, III, iii, 64–65, where the expression 'boil'd brains' is used humorously. Love, madness, and

For you are spell-stopp'd.
Holy Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine,
Fall fellowly drops. The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st! I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me and my daughter:
Thy brother was a furtherer in the act;
Thou art pinch'd for 't now, Sebastian. Flesh and blood,

63. **show** | shew Ff.
72. **Didst** F1 | (catchword at foot of preceding page) F3F4 | Did F1 (text) F2.

melancholy are imaged by Shakespeare under the figure of 'boiled,' 'boiling,' or 'seething' brains. So in *A Midsummer Night's Dream*, V, i, 4: "Lovers and madmen have such seething brains"; *Twelfth Night*, II, v, 3: "Let me be boiled to death with melancholy."

62. In Elizabethan literature 'holy' is often used in the sense of 'just,' 'righteous,' or as a general term of regard. Cf. *The Winter's Tale*, V, i, 170; *The Merchant of Venice*, I, ii, 30.

63. **sociable to the show**: sympathizing with the appearance.

64. **Fall**: let fall. Cf. II, i, 290. — **fellowly**: fellow-like.

65–68. 'Senses' was very often used thus of the mental faculties, as we still say of one who does not see things as they are, that he is 'out of his senses.' The meaning of the passage may be given something thus: As morning dispels the darkness, so their returning reason begins to dispel the blinding mists or fumes that are gathered about it. — **O good Gonzalo.** 'O' is probably dissyllabic.

70–71. **pay thy graces Home**: requite thy kindnesses to the uttermost. With this sense of 'home' cf. *Cymbeline*, III, v, 92: "satisfy me home. What is become of her?"

You, brother mine, that entertain'd ambition,
Expell'd remorse and nature; who, with Sebastian,
Whose inward pinches therefore are most strong,
Would here have kill'd your king; I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore
That now lies foul and muddy. Not one of them
That yet looks on me, or would know me. Ariel!
Fetch me the hat and rapier in my cell;
I will discase me, and myself present
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free.

ARIEL *sings and helps to attire him*

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

75. **entertain'd** $F_2F_3F_4$ | entertaine $F_1$ Staunton.
76. **who** Rowe | whom Ff.
82. **lies** $F_3F_4$ | ly $F_1F_2$.
88. **suck** Ff | lurk Theobald.
92. **summer** Ff | sun-set Theobald.

76. **remorse**: pity, tenderness of heart. — **nature**: natural affection.

81. **reasonable shore**: shore of reason. Here, as often in Shakespeare, "the adjective defines the sphere or character of the noun." — Verity. So 'slanderous loads' in *Julius Cæsar*, IV, i, 20.

85. **discase me**: strip off my disguise. Cf. *The Winter's Tale*, IV, iv, 647: "discase thee . . . change garments with this gentleman."

86. **sometime Milan**: formerly, when Duke of Milan.

88–94. R. Johnson's musical setting of this exquisite song is preserved in Wilson's *Cheerfull Ayres or Ballads*, 1660, and is

PROSPERO. Why, that's my dainty Ariel! I shall miss thee;
But yet thou shalt have freedom: so, so, so.
To the king's ship, invisible as thou art:
There shalt thou find the mariners asleep
Under the hatches; the master and the boatswain
Being awake, enforce them to this place,
And presently, I prithee.

ARIEL. I drink the air before me, and return
Or ere your pulse twice beat. [*Exit*]

GONZALO. All torment, trouble, wonder, and amazement
Inhabits here: some heavenly power guide us
Out of this fearful country!

PROSPERO. Behold, sir king,
The wronged Duke of Milan, Prospero:
For more assurance that a living prince
Does now speak to thee, I embrace thy body;

reproduced in Elson's *Shakespeare in Music*. Heath, holding that the Folio punctuation violated well-known facts in natural history, proposed a full stop after 'couch,' but Shakespeare ascribes to Ariel and his fellows something of the same qualities which the Fairies have as delineated in *A Midsummer Night's Dream*. These beings move entirely according to the pleasure and impulse of their inner nature, unlimited by any external order of facts. They "do wander everywhere, swifter than the moon's sphere," in quest of whatever they have most delight in, or most affinity with. Oberon in *A Midsummer Night's Dream*, IV, i, 99–102, puts it thus:

> Then, my queen, in silence sad,
> Trip we after night's shade:
> We the globe can compass soon,
> Swifter than the wandering moon.

**96. so, so, so**: that will do very well. Cf. *Cymbeline*, I, v, 82.
**103. Or ere.** For this reduplication, see note, I, ii, 11.

And to thee and thy company I bid
A hearty welcome.

ALONSO. Where thou beest he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats, as of flesh and blood; and, since I saw thee,
Th' affliction of my mind amends, with which,
I fear, a madness held me: this must crave —
And if this be at all — a most strange story.
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living and be here?

PROSPERO. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measur'd or confin'd.

GONZALO. Whether this be
Or be not, I 'll not swear.

PROSPERO. You do yet taste

111. **Where thou beest** | Where thou bee'st Ff | Whe'r thou beest Delius | Whe'r thou be'st Capell | Whether thou be'st Globe Camb.
117. **And** Ff | An Pope Hanmer Capell Globe Camb.

111. **Where**: whether. The 'where' of the Folios represents the monosyllabic pronunciation common in the sixteenth century. In Shakespeare's verse *th* between two vowels, as in 'brother,' 'other,' 'whither,' etc., is frequently mute. See Abbott, § 466.

112. **enchanted trifle**. Either (1) bewitching phantom, or (2) phantom produced by enchantment. — **abuse**: deceive.

117. **And if this be at all**: if there be any reality in all this. For the reduplication 'and if' see note, II, ii, 109.

118. **Thy dukedom I resign**. The dukedom of Milan had been made tributary to Naples by Antonio, as the price of aid in his usurpation, as is described in I, ii, 121–127; II, i, 107–108.

119. **my wrongs**: the injuries inflicted on you by me.

Some subtilties o' the isle, that will not let you
Believe things certain. Welcome, my friends all!
[*Aside to* SEBASTIAN *and* ANTONIO] But you, my brace of lords, were I so minded,
I here could pluck his highness' frown upon you,
And justify you traitors: at this time
I will tell no tales.

SEBASTIAN. [*Aside*] The devil speaks in him.

PROSPERO. No.
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.

ALONSO. If thou beest Prospero,
Give us particulars of thy preservation;
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost —

124. **not** $F_3F_4$ | nor $F_1F_2$.
126. [*Aside* . . . ANTONIO] Johnson | Ff omit.
129. [*Aside*] Johnson | Ff omit.
132. **fault** $F_1F_2F_3$ | faults $F_4$.
134. **beest** Ff Delius | be'st Globe Clar Camb.
136. **who** $F_2F_3F_4$ | whom $F_1$.

124. **subtilties**: quaint deceptive inventions. The word 'subtilty' ('sotyltie') is common to cookery of the olden times to describe a disguised or grotesquely ornamented dish or device in pastry. Hence the appropriateness of 'taste' in line 123.

128. **justify**: prove. Or, 'justify myself for calling . . .'

129. **No.** In previous editions of Hudson's Shakespeare Allen's plausible conjectural reading, 'Now,' was adopted here. As the text stands, 'No' may be regarded as a flat contradiction of Sebastian's 'aside,' which Prospero's magical art has enabled him to overhear. Or it may be interpreted as emphasizing the words which Prospero has just uttered.

How sharp the point of this remembrance is! —
My dear son Ferdinand.

PROSPERO. I am woe for 't, sir.

ALONSO. Irreparable is the loss; and patience
Says it is past her cure.

PROSPERO. I rather think
You have not sought her help, of whose soft grace,
For the like loss I have her sovereign aid,
And rest myself content.

ALONSO. You the like loss!

PROSPERO. As great to me as late; and, supportable
To make the dear loss, have I means much weaker
Than you may call to comfort you, for I
Have lost my daughter.

ALONSO. A daughter?
O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your daughter?

PROSPERO. In this last tempest. I perceive, these lords
At this encounter do so much admire
That they devour their reason, and scarce think

145. **supportable** $F_1F_2$ | insupportable $F_3F_4$ | portable Steevens.

139. **woe**: sorry. Cf. *Antony and Cleopatra*, IV, xiv, 133.

145. **As great to me as late.** Either (1) 'as great to me, and as recent,' or (2) 'as great to me as it is recent.' — **supportable.** In previous editions of Hudson's Shakespeare Steevens's most plausible reading 'portable' was adopted. With this use of 'portable' cf. *King Lear*, III, vi, 115: "How light and portable my grief seems now!"

154–155. **At this . . . reason.** Are so astonished at this meeting that their reason is swallowed up in wonder. With 'admire' in this, the original sense, cf. *Twelfth Night*, III, iv, 165.

Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero and that very duke
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on 't. No more yet of this;
For 't is a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, sir;
This cell 's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

*Here* PROSPERO *discovers* FERDINAND *and* MIRANDA *playing at chess*

MIRANDA. Sweet lord, you play me false.
FERDINAND. No, my dearest love,
I would not for the world.

156. **eyes** | eies $F_1$ | eie $F_2$ | eye $F_3F_4$. — **their** Ff | these Capell. 172. Scene IV. Pope. — *Here* PROSPERO . . . *chess* Ff. — **dearest** Ff Delius | dear'st Capell Globe Camb | dear Pope.

157. **Are natural breath**: are the words of real living people.

158. **justled.** See note, III, ii, 24–25.

164. **relation for a**: short story to be told at.

172. *Here* PROSPERO *discovers.* 'Discover' in the original sense of 'uncover,' or 'display to view,' is a not unusual word in Elizabethan stage directions. — *playing at chess.* "Naples, precisely during the lifetime of Shakespeare was the centre of Chess-playing." —

MIRANDA. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.
ALONSO. If this prove
A vision of the island, one dear son
Shall I twice lose.
SEBASTIAN. A most high miracle!
FERDINAND. Though the seas threaten, they are merciful!
I have curs'd them without cause. [*Kneels*]
ALONSO. Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou cam'st here.
MIRANDA. O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't!
PROSPERO. 'T is new to thee.
ALONSO. What is this maid with whom thou wast at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath sever'd us,
And brought us thus together?

179. [*Kneels*] Theobald | Ff omit.

Allen, quoted by Furness. Chess, too, was recognized in the Elizabethan time as the 'royal game,' Elizabeth herself being fond of it.

174–175. **score.** In the double sense of 'twenty' and 'wager.' — **wrangle.** Possibly in the double sense of 'contend in a game' and 'dispute with me.' Even if we were playing for the highest possible stake, and you were to cheat me, I should call it quite fair.

175–177. Alonso has lost his son once in supposing him drowned, and will lose him again if this prove but a 'vanity' (IV, i, 41).

184. **'T is new to thee.** "No line brings out with such clearness and pathos the contrast between Miranda and her father, the contrast between all hopeful youth and sad experience." — Verity.

FERDINAND. Sir, she is mortal;
But by immortal Providence she 's mine:
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Receiv'd a second life; and second father
This lady makes him to me.

ALONSO. I am hers:
But, O, how oddly will it sound that I
Must ask my child forgiveness!

PROSPERO. There, sir, stop:
Let us not burden our remembrances with
A heaviness that 's gone.

GONZALO. I have inly wept,
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessed crown!
For it is you that have chalk'd forth the way
Which brought us hither.

ALONSO. I say, Amen, Gonzalo!

GONZALO. Was Milan thrust from Milan, that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy! and set it down
With gold on lasting pillars: in one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own.

199. remembrances Ff | remembrance Rowe.

ALONSO. [*To* FERDINAND *and* MIRANDA] Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!
GONZALO. Be it so! Amen!

*Re-enter* ARIEL, *with the* MASTER *and* BOATSWAIN *amazedly following*

O, look, sir, look, sir! here is more of us:
I prophesied, if a gallows were on land,
This fellow could not drown. Now, blasphemy,
That swear'st grace o'erboard, not an oath on shore?
Hast thou no mouth by land? What is the news?

BOATSWAIN. The best news is, that we have safely found
Our king and company; the next, our ship —
Which, but three glasses since, we gave out split —
Is tight and yare and bravely rigg'd as when
We first put out to sea.

ARIEL. [*Aside to* PROSPERO] Sir, all this service
Have I done since I went.

PROSPERO. [*Aside to* ARIEL] My tricksy spirit!

ALONSO. These are not natural events; they strengthen
From strange to stranger. Say, how came you hither?

213. [*To* FERDINAND *and* MIRANDA] Capell | Ff omit.
216. Scene V Pope. — *Re-enter* ... *following* | Enter ... following Ff.
225. [*Aside* ...] Capell | Ff omit.
226. [*Aside* ...] Capell | Ff omit.

213. **was his own**: was master of his senses, had self-possession.

218. **blasphemy**: blasphemer. The abstract put for the concrete.

223. **glasses**: hours. See note, I, ii, 240.

226. Ariel seems to be called 'tricksy' because his execution has grace and dexterity. Cf. *The Merchant of Venice*, III, v, 74: "for a tricksy word Defy the matter."

BOATSWAIN. If I did think, sir, I were well awake,
I 'ld strive to tell you. We were dead of sleep,
And — how we know not — all clapp'd under hatches;
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And moe diversity of sounds, all horrible,
We were awak'd; straightway, at liberty;
Where we, in all her trim, freshly beheld
Our royal, good, and gallant ship; our master
Cap'ring to eye her: on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

ARIEL. [*Aside to* PROSPERO] Was 't well done?

PROSPERO. [*Aside to* ARIEL] Bravely, my diligence. Thou shalt be free.

ALONSO. This is as strange a maze as e'er men trod;
And there is in this business more than nature
Was ever conduct of: some oracle
Must rectify our knowledge.

PROSPERO. Sir, my liege,
Do not infest your mind with beating on

234. **moe** $F_3F_4$ Globe | mo $F_1F_2$ Camb | more Rowe Delius.
236. **Where** Ff | When Dyce.— **her** Theobald (Thirlby conj.) | our Ff.
240. **moping** $F_3F_4$ | moaping $F_1F_2$.
240, 241. [*Aside . . .*] Capell | Ff omit.
242. ALONSO | Alo. $F_1$ | Ar. $F_2$.

230. **of sleep**: asleep, through sleep. See Abbott, § 168.
234. **moe**: more. See note, II, i, 129.
238. **to eye her**: at beholding her. Infinitive used gerundively.
240. **moping**: "in a state of unconsciousness, moving and acting without the impulse and guidance of thought." — Schmidt. Cf. *Henry V*, III, vii, 143; *Hamlet*, III, iv, 81.
244. **conduct**: conductor, guide. Cf. *Romeo and Juliet*, V, iii, 116.
246. **beating on**. Cf. the modern expression, 'hammering on.'

The strangeness of this business; at pick'd leisure,
Which shall be shortly, single I 'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents; till when, be cheerful,
And think of each thing well. [*Aside to* ARIEL] Come hither, spirit:
Set Caliban and his companions free;
Untie the spell. [*Exit* ARIEL] How fares my gracious sir?
There are yet missing of your company
Some few odd lads that you remember not.

*Re-enter* ARIEL, *driving in* CALIBAN, STEPHANO, *and* TRINCULO, *in their stolen apparel*

STEPHANO. Every man shift for all the rest, and let no man take care for himself; for all is but fortune. Coragio, bully-monster, coragio!

TRINCULO. If these be true spies which I wear in my head, here 's a goodly sight.

CALIBAN. O Setebos, these be brave spirits indeed!

247. leisure $F_1$ | seisure $F_2$.
251. [*Aside* . . .] Capell | Ff omit.
253. [*Exit* . . .] Capell | Ff omit.
256. Scene VI Pope. — *Re-enter* . . . *apparel* | Enter . . . Apparell Ff.
258. coragio | Corasio $F_1$.

**248. single I 'll resolve you**: in private I shall give you a satisfactory explanation. In this implicit 'explanation' may be found the antecedent to 'which' in the following line. 'Resolve' in the general sense of 'inform' was in use till the beginning of the nineteenth century.

256–258. Despite the amusing misplacement of his words, Stephano here utters profound wisdom. "Shakespeare has evinced the power, which above all other men he possessed . . . of introducing the profoundest sentiments of wisdom where they would be least expected, yet where they are most truly natural." — Coleridge. Cf. Audrey's remark, *As You Like It*, III, iii, 17–18: "I do not know what 'poetical' is: is it honest in deed and word? is it a true thing?"

How fine my master is! I am afraid
He will chastise me.
SEBASTIAN. Ha, ha!
What things are these, my Lord Antonio?
Will money buy 'em?
ANTONIO. Very like; one of them
Is a plain fish, and, no doubt, marketable.
PROSPERO. Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,
His mother was a witch; and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
These three have robb'd me; and this demi-devil —
For he 's a bastard one — had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.
CALIBAN. I shall be pinch'd to death.
ALONSO. Is not this Stephano, my drunken butler?
SEBASTIAN. He is drunk now: where had he wine?

278. Two lines in Ff.

262. Prospero is now attired as the Duke of Milan (lines 84–86).

267–268. Cf. *A Midsummer Night's Dream*, III, ii, 127. 'Badges' were the silver plates, engraved with their master's crest, worn by retainers or servants on their arms as part of their livery.

269–270. For the unusual relatival construction "so . . . that," see Abbott, § 279. Cf. *Julius Cæsar*, I, ii, 316; III, ii, 31.

271. And wield her authority beyond her sphere. 'Without' in the sense of 'beyond,' 'outside of,' is common in Elizabethan literature. Cf. *A Midsummer Night's Dream*, IV, i, 157. Another but less satisfactory interpretation of 'without her power' is 'without being empowered or authorized to do so.'

ALONSO. And Trinculo is reeling ripe: where should they
Find this grand liquor that hath gilded 'em? 280
How cam'st thou in this pickle?

TRINCULO. I have been in such a pickle since I saw you last, that, I fear me, will never out of my bones: I shall not fear fly-blowing.

SEBASTIAN. Why, how now, Stephano! 285

STEPHANO. O, touch me not! I am not Stephano, but a cramp.

PROSPERO. You 'ld be king o' the isle, sirrah?

STEPHANO. I should have been a sore one, then.

ALONSO. [*Pointing to* CALIBAN] This is as strange a thing
as e'er I look'd on. 290

PROSPERO. He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

282–284. Verse in Ff. 290. [*Pointing . . .*] Steevens | Ff omit.

279. **reeling ripe**: so drunk that he was ready to reel.

280. The phrase 'being gilded' seems to have been Elizabethan slang for 'being drunk'; perhaps because drinking puts a man into 'golden altitudes'; or because drinking imparts a brilliant color or flush to the face (Murray). It has been suggested, also, that there is an allusion to the 'grand elixir' of the alchemists, which was an ideal medicine for 'gilding' a base metal in the sense of 'transmuting it into gold'; as also for repairing health in man. Shakespeare is fond of clustering various ideas round a single image.

282–284. Trinculo is playing rather deeply upon 'pickle'; and one of the senses here intended is that of being pickled in salt or brine so as not to become tainted.

289. A pun upon 'sore' in the sense of 'feeling pain' and that of 'harsh,' 'severe,' 'oppressive.' The same quibble occurs in *2 Henry VI*, IV, vii, 9: "Mass, 't will be sore law, then!"

CALIBAN. Ay, that I will; and I 'll be wise hereafter
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god
And worship this dull fool!

PROSPERO. Go to; away!

ALONSO. Hence, and bestow your luggage where you found it.

SEBASTIAN. Or stole it, rather.

[*Exeunt* CALIBAN, STEPHANO, *and* TRINCULO]

PROSPERO. Sir, I invite your highness and your train
To my poor cell, where you shall take your rest
For this one night; which, part of it, I 'll waste
With such discourse as, I not doubt, shall make it
Go quick away; the story of my life,
And the particular accidents gone by
Since I came to this isle: and in the morn
I 'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-belov'd solemnized;

300. [*Exeunt* CALIBAN ... TRINCULO] Capell | Ff omit.

309. **nuptial** | nuptiall $F_1$ | Nuptialls $F_2F_3F_4$ Rowe.

310. **dear-belov'd solemnized** Delius | dear-beloved solemnized Globe | deere-belou'd, solemnized Ff | dear-beloved solemniz'd Rowe.

303. **waste**: spend. Cf. *A Midsummer Night's Dream*, II, i, 57; Milton's Sonnet *To Mr. Lawrence:*

> Where shall we sometimes meet, and by the fire
> Help waste a sullen day?

306. **accidents**: events, happenings, incidents. Cf. line 250.

310. While the pronunciation 'dear-belovéd solemniz'd' would give almost a normal blank verse line, the Folios print 'belou'd,' "a mode of spelling which in this case is convenient as indicating the probable rhythm of the verse." — Camb. 'Solémnizéd' is the pronunciation here, as in *Love's Labour's Lost*, II, i, 42.

And thence retire me to my Milan, where
Every third thought shall be my grave.

ALONSO. I long
To hear the story of your life, which must
Take the ear strangely.

PROSPERO. I 'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious that shall catch
Your royal fleet far off. [*Aside to* ARIEL] My Ariel, chick,
That is thy charge: then to the elements
Be free, and fare thou well! Please you, draw near.

[*Exeunt*]

## EPILOGUE

SPOKEN BY PROSPERO

Now my charms are all o'erthrown,
And what strength I have 's mine own,
Which is most faint: now, 't is true,

317. [*Aside . . .*] Capell | Ff omit. PROSPERO $F_1F_2$ | Prosper $F_3F_4$.
319. [*Exeunt*] Exeunt omnes Ff. 1. **Now** $F_1F_2$ | Now, now $F_3F_4$.

311. **retire me**: withdraw. Cf. Fr. *se retirer*. See Abbott, § 296. The autobiographical note sounds clear and unmistakable in this line and in that which follows. Shakespeare is returning to Stratford to spend in contemplation what of life remains to him.

EPILOGUE. Prologues and epilogues to Elizabethan plays were not always written by the authors of the plays, and the authorship of this epilogue has been much disputed. There are no valid grounds for doubting that it is by Shakespeare. The thought development, the whimsicality, and the moral purport are as thoroughly Shakespearian as the irregularities of the rhythm and such sense-pauses in the middle of the line as occur in lines 3 and 13. As the

I must be here confin'd by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free. [*Exit*]

notes to various passages indicate, there are many points of resemblance between *The Tempest* and *A Midsummer Night's Dream*, and Puck's final speech in the earlier play is in the nature of an epilogue. It is in the same kind of verse, only more formally accurate in structure and rhythm, as is to be expected in an earlier play. Cf., too, the close of *Comus*, a poem in which are many reminiscences of *A Midsummer Night's Dream* and *The Tempest*.

9–10. The epilogue is supposed to be addressed to the audience in the theatre, and the speaker here solicits applause by the clapping of hands. (Cf. *All's Well that Ends Well*, V, iii, 340; *A Midsummer Night's Dream*, V, i, 444; and the *Plaudite* with which the Latin comedies often close.) Noise was a breaker of enchantments and spells (IV, i, 59, 126–127), and hence the applause would release Prospero from his bonds.

18. **Mercy itself**: Divine Mercy, God the All-Merciful.

19–20. "Prospero, the pardoner, implores pardon . . . Forgiveness and freedom: these are the key-notes of this play." — Dowden.

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This Index includes the most important words, phrases, etc., explained in the notes. The figures in heavy-faced type refer to the pages; those in plain type, to the lines containing what is explained.


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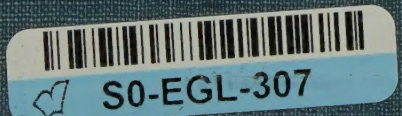
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